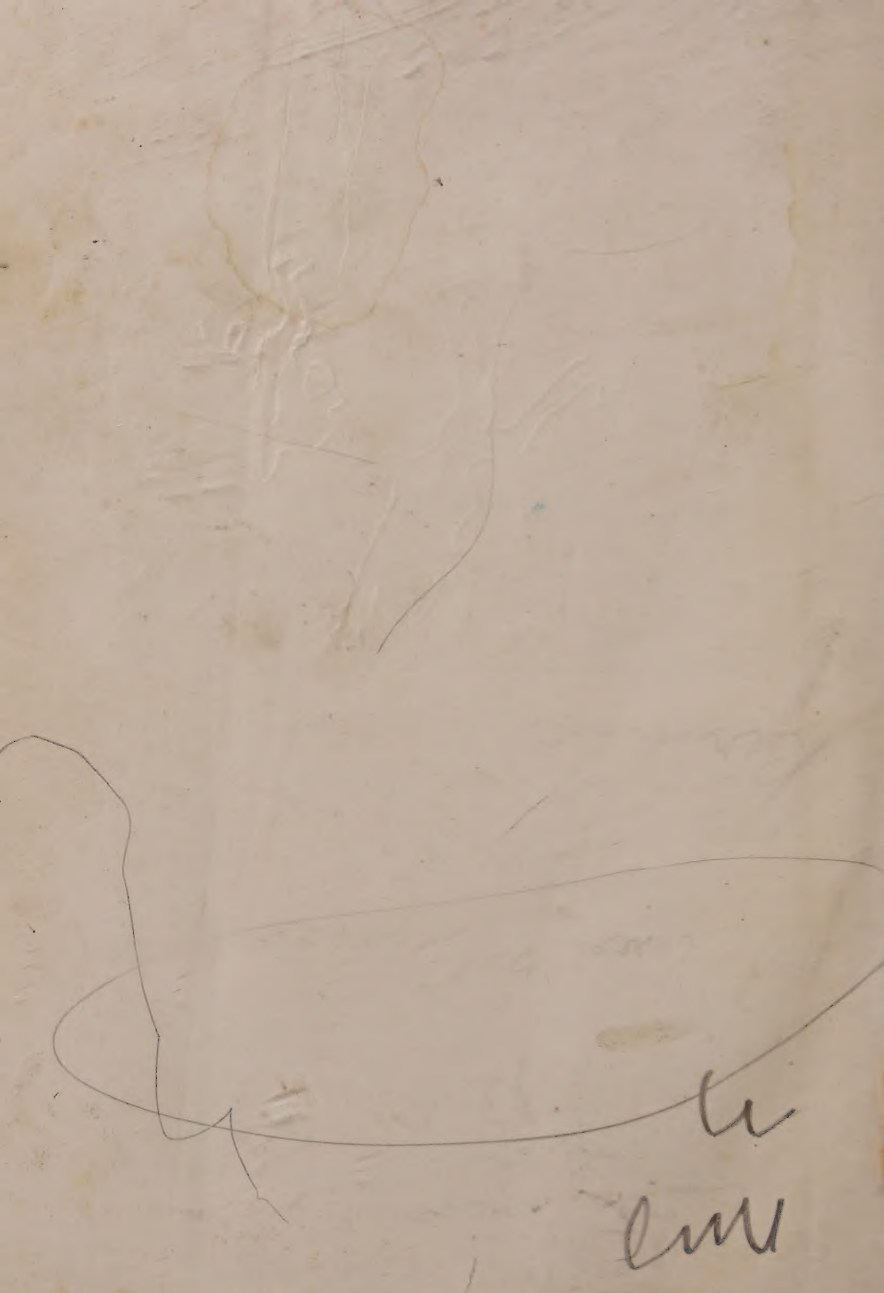
ORAL AND
WRITTEN
ENGLISH

PRIMARY
BOOK

POTTER
JESCHKE
GILLET



A PICTURE STORY — PARTS 1 AND 2

THREE-BOOK EDITION

ORAL AND WRITTEN ENGLISH

PRIMARY BOOK

BY

MILTON C. POTTER, LITT.D.

SUPERINTENDENT OF SCHOOLS, MILWAUKEE, WISCONSIN

H. JESCHKE, M.A.

SOMETIME TEACHER OF ENGLISH, CLEVELAND CENTRAL HIGH SCHOOL
AUTHOR OF "BEGINNERS' BOOK IN LANGUAGE"

AND

HARRY O. GILLET, B.S.

PRINCIPAL, THE ELEMENTARY SCHOOL, UNIVERSITY OF CHICAGO

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PREFACE

How shall we bring it about that children of the third and fourth grades speak as spontaneously in the schoolroom as they do on the playground when the game is in full swing?

How shall we banish their schoolroom timidity and self-consciousness?

How shall we obtain from them a ready flow of thought expressed in fitting words?

How shall we interest them in the improvement of their speech?

How shall we inoculate them against common errors in English?

How shall we displace with natural, correct, and pointed written expression the lifeless school composition of the past, the laborious production of which was of exceedingly doubtful educational value and gave pleasure neither to child nor to teacher?

These are some of the questions to which this textbook aims to give constructive answers. Needless to say, much more is required in the way of answer than a supply of raw material for language work or a graded sequence of formal lessons in primary English.

It is the purpose of the present book to provide a series of schoolroom situations, so built up as to give pupils delightful experiences in speaking and writing good English. Since one can no more teach without the interest of the pupil than see without light, these situations have for their content the natural interests of children. They therefore include child life and the heroic aspects of mature life, fairies and fairyland, and the outer world,

particularly animal life. Around these interests as motivating centers there group themselves numerous exercises, drills, games, and lessons of great variety, many of them calling for animated physical activity, pantomime, and dramatization.

The book abounds in oral work not only for the third grade but also for the fourth. Written work is begun cautiously and slowly and assumes increasing importance by the most careful gradation. There is offered a wide diversity of projects and practice drills, — including story-telling in abundance; instruction and practice in punctuation, capitalization, and other points of form; habit-creating drills in good English; correct-usage games; letter writing; novel exercises in bookmaking; studies of poems and pictures; word studies; preliminary work leading to the use of the dictionary; exercises in variety in expression; vocal drills; practice in giving directions; biographical studies; varied exercises to develop sentence sense and to eliminate the "run-on" sentence habit; and, second in importance to none of these, the improvement by the pupils themselves of their oral and written compositions. Throughout, English is treated as a tool for communication, and language work as synonymous with practice in the use of this all-important tool.

Attention should be called to the Notes to the Teacher, which are printed in the back of the book and numbered to correspond with the cross references in the text.

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To the good friends, readers, teachers, critics, coworkers, and helpers who have contributed to the making of this book, the authors take pleasure in expressing their appreciation and gratitude.

THE AUTHORS

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ORAL AND WRITTEN ENGLISH

PRIMARY BOOK

PRIMARY BOOK

PART ONE*

1. Study of a Picture Story[1]

The four pictures at the beginning of this book tell a story. It is about a boy of your age. His name is Tom. Let us try to read that picture story. Perhaps you have already done so. Perhaps you have already found out what happened to Tom.

Oral Exercise.[2] 1. Look at the first of the four pictures. What is happening?

Perhaps the owl thinks that the little man is a little animal. Perhaps the owl wants to eat him for supper. What might the owl say if it could talk? Say it as if you were the owl.

You know, of course, that the little man is an elf. And of course he does not want to be eaten. What is he doing? Call for help as if you were an elf. Remember that the owl is after you. Call with all your might. Call as if you were frightened.

* NOTE TO TEACHER. Immediately preceding the Index are the Notes to the Teacher. Cross references to these are given in the text, as on the present page. Note 1 may be found on the page that follows page 274.

See the surprised look on Tom's face. Play that you are picking flowers in a meadow. Suddenly you hear a call for help. Show the class how you look up and about you to see what is the matter. What might you say when you notice the owl and the elf?

2. Look at the brave boy in the second picture. He has dropped his flowers and run over to the elf. What is he doing? What is he shouting? Do these things as if you were Tom in this picture.

Play this part of the story with two classmates.

3. The good elf has taken Tom to a wonderful tree in the woods. What do you think he is saying to Tom? Should you be a little afraid to open the door if you were Tom? Why? What questions might Tom ask before he opens it?

Play that you and a classmate are Tom and the elf in the third picture, standing in front of the door in the tree. Talk together as they probably talked together. Some of your classmates may be other elves, peeking out from behind large trees.

4. Just as Tom reached out his hand to open the door in the tree, what do you think happened? Look at the sleepy but surprised boy in the fourth picture. Why is he surprised?

Play that you are Tom. Show the class how you would look as you awoke from the exciting dream.[3] What should you probably say?

Play this part of the story with a classmate. The classmate plays that she is the mother. What do you think the mother is saying to Tom? What might Tom answer?

5. Now you and several classmates will wish to play the entire story.[4]

Then it will be fun to see others[5] play it in their way. Perhaps these will play it better. Each group of pupils playing the story tries to show exactly what happened, by what the players say and do and by the way they look.

2. Story-Telling

Tom awoke just as he was opening the door in the tree. We do not know what would have happened next. Perhaps there was a stairway behind the door. Perhaps this led to a beautiful garden in which were flowers of many colors and singing birds. We do not know whom Tom might have met in that garden. We do not know what might have happened there.

Oral Exercise. 1. Play that you are Tom. Tell the class your dream. But make believe that you did not wake up just as you were opening the door. Tell your classmates what happened to you after you opened it.

Perhaps you found yourself in a room that was full of elves. Perhaps the king of the elves was there. How did he show that he was glad that you had saved the life of one of his elves? What did he say? Did the

elves clap their hands? Did they play games with you in the woods?

Or perhaps the room was full of playthings, like a large toystore. Perhaps the elf told you to choose and take home what you wanted most.

As you and your classmates tell the dream, it will be fun to see how different the endings are.

2. It may be that the teacher will ask you and some classmates to play the best dream story that is told. The first part of it you have already played. Play it over with the new ending. The pupil who added this may tell his classmates how to play it. Should he not be one of the players? He will know, better than any one else, exactly what should be said and done.[6]

3. Making Stories Better[7]

On the morning when Tom awoke from his dream he found his mother at his bedside. The first thing he did was to tell her his strange dream. This is what he said:

> Mother, I dreamed about a door. It was in the trunk of a tree. A kind elf showed it to me. I drove away a wicked owl that was trying to carry the elf away.

Oral Exercise. 1. Do you think that Tom told his dream very well? Did he begin at the beginning or at the end of it? Did he leave anything out?

2. Does Tom's story tell what he was doing when he first saw the elf? Does it tell how the elf looked?[8] How might Tom have begun his story?

3. Does Tom's story tell how he drove the owl away? What might Tom have said about this? Look at the second picture of the story and see what it tells.

4. Tom's story says nothing about going into the woods. It does not tell what was written on the strange door. Look again at the third picture. What does it tell you that Tom left out?

The questions you have been answering are much like the questions that Tom's mother asked him. When he answered them, Tom saw that he had not told his dream very well.

"I left out some of the most interesting things," Tom said, as he thought it over on his way to school.

A few days after this, Tom's teacher asked the pupils whether they remembered any of their dreams. Tom raised his hand. The teacher asked him to tell his dream. This is what he told his classmates:

> I dreamed that I was picking flowers. The sun was shining, and the meadow was beautiful. Suddenly I heard a cry. Some one was calling for help. I turned and saw a big owl. Its claws were spread out. It was trying to get hold of a little elf and carry him away.

I ran to help the elf. The owl flew up in the air. I waved my arms and shouted and frightened it away.

The good elf said that I had saved his life. He led me into the woods where there were very large trees. In the side of one of the largest I saw a little door. OPEN ME AND STEP IN was written on it.

At first I was afraid to go near the door. But the good little elf told me to fear nothing. Just as I reached out my hand to open the door, I awoke.

Oral Exercise. Did Tom tell the class the same dream he told his mother? Read again what he told her. Now point out where he made it better. What did he add? Which additions do you like most?

4. Study of a Poem

Some say that one of the fairies brings the dreams. They say that it is Queen Mab, a queen of the fairies, who brings them. The following poem tells about this good fairy, who flutters down from the moon. It tells how she waves her silver wand above the heads of boys and girls when they are asleep. Then, at once, they begin to dream. They dream of the pleasantest things. They dream of delicious fruit trees and bubbling

fountains. Sometimes, like Tom, they dream of an elf or a dwarf who leads them over fairy hills to fairyland itself.[9]

QUEEN MAB

A little fairy comes at night,
  Her eyes are blue, her hair is brown,
With silver spots upon her wings,
  And from the moon she flutters down.

She has a little silver wand,
  And when a good child goes to bed,
She waves her wand from right to left
  And makes a circle round its head.

And then it dreams of pleasant things,
  Of fountains filled with fairy fish,
Of trees that bear delicious fruit
  And bow their branches at a wish,
Of pretty dwarfs to show the ways
Through fairy hills and fairy dales.

THOMAS HOOD (Abridged)[10]

Oral Exercise. 1. Let us make sure that we understand this poem. Find the following words in it and tell what you think each one means:[11]

flutters	circle	delicious	dwarfs
wand	fountains	branches	dales

2. Have you ever read about fairies? Tell the class how you think a fairy looks. If you tell it well, you may draw on the board with colored chalk your picture of a fairy. Explain your picture to the class.

3. Play that you are holding a wand in your hand. Wave it as you think the fairy waved it round the head of a sleeping child.

Written Exercise.[12] Copy that part of the poem which you like best. Copy all the little marks that you find. Write capital letters where you find them. Every line of the poem begins with a capital [illegible] you can do this copying without making a mistake.[13]

Memory Exercise.[14] Read the poem aloud over and over until you can say it without looking at the book. Then stand before the class and recite it. If you make a mistake, you must take your seat. The pupil who saw your mistake may then recite the poem.

5. Story-Telling

Oral Exercise. Think of some dreams you have had. Choose the one that the class would probably like to hear most, but not one that will take long to tell. Explain to the class how the dream began, what came next, what after that, and how it ended.

If you cannot remember any dream, make up one. It may be that you can make up one that will be more wonderful than any real dream of your classmates.[15] But do not make it too long.

Group Exercise.[16] After you have told your dream, your classmates will point out what they liked in the story itself and in your way of telling it. Then they will explain to you how you might have told it better. Perhaps, like Tom, you left out many interesting little points.

Oral Exercise. Make believe you dreamed that, as you were on your way to school one morning, you came upon a big elephant standing on the sidewalk. Tell the class what you did in your dream and how you got to school.

Or play you dreamed that a smiling elf met you on your way to school. He gave you a pretty box. He told you to open it when you reached the schoolroom. Tell your classmates what you found in it.

Or make believe you dreamed that a lion came into the school. Tell the class what you did. Were you and the teacher the only brave ones in the room? Tell what some of your classmates did in your dream.[2]

Or play you dreamed that you found a gold coin in the schoolyard. When you could not learn who the owner was, you made a plan for spending the money for the school. Tell the class about this plan.

Perhaps the teacher will ask you and the other pupils to play some of these dream stories, if they are very interesting.

Written Exercise. 1. The teacher will write on the board one or more of the stories told by you and the other pupils.[17] The class will read them carefully and point out where each could be made better.[18] Copy one that the teacher has rewritten. The next exercise, which you may read at once, will tell you why you should do this copying without making mistakes.

2. Now the teacher will cover with a map the story on the board that you have copied, and will read it to you, while you write it again.[19] This exercise will show whether you can write a story without making any

mistakes. You will need to know where to put capital letters and the little marks that are placed at the ends of sentences. Besides, you will need to know the spelling of words.

3. Compare what you have written with what is on the board. Look for three things:

(1) Capital letters
(2) The mark at the end of each sentence
(3) The spelling of words

Did you have everything right? If not, correct the mistakes you made.

6. Correct Usage — *Saw*

Some pupils use the word *seen* when they should use *saw*. Mistakes of this kind spoil stories, just as a song is spoiled when some one sings wrong notes. Let us begin to get rid of these unpleasant mistakes by learning how to use the word *saw* correctly.[20]

Oral Exercise. The word *saw* is used correctly in the three sentences that follow. Read these sentences aloud several times.

1. Tom said he saw an owl in his dream.
2. I saw a pretty dollhouse in my dream last night.
3. I dreamed that I saw a beautiful yellow bird sitting on a fruit tree and singing.

Game. Let all the pupils, except one, play that they have fallen asleep. When they have closed their eyes and rested their heads on their folded arms, the one pupil who plays that she is Queen Mab tiptoes up and down between the rows of seats. With a fairy wand she makes a circle round several heads. Then the fairy disappears, the class wakes up, and each pupil who has had a dream tells his classmates the most interesting one thing that he saw in it. Thus, one pupil might say:

> I saw an elf. He was sitting in front of the door of his tree-house. He was making a toy for a little boy.

Another pupil might say:

> I saw a dwarf. He was riding over the fruit-tree tops. He was on the back of a beautiful eagle.

Another might say:

> I saw an owl. It had big, round, shiny eyes. It looked at me, but I was not afraid.

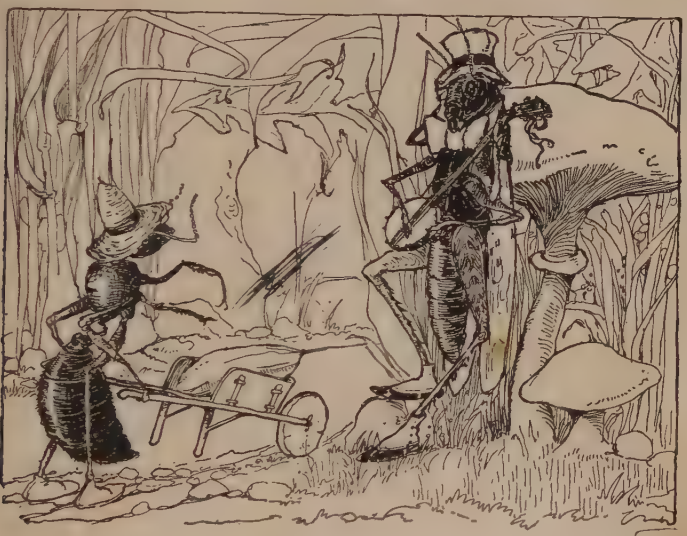
Still another might say:

> I saw a fine white horse. It had golden harness. A brave soldier sat on its back.

Each pupil begins with the words *I saw* and tries to say something that is very different from what his classmates say they dreamed, and much more wonderful.[21]

7. Study of a Fable

Oral Exercise. Did you ever read the story or fable of the ants and the grasshoppers? Read it carefully as it is told on this and the next pages. See whether you can tell your classmates the lesson that it teaches.



you are a benny ant

THE ANTS AND THE GRASSHOPPERS

In a field one summer day some ants were busily at work. They were carrying grain into their storehouses. As they plodded steadily to and fro under their loads, they were watched by a number of grasshoppers. The grasshoppers were not working. Instead, they were sunning

themselves by the roadside. Now and then these idle fellows droned out a lazy song, or joined in a dance, or amused themselves by making fun of the ants. But the ants were tireless workers. They kept steadily on. Nothing could take their minds off their business.

"Why don't you come with us and have some fun?" at last called one of the grasshoppers to the ants.

"Oh, stop that work," another cried. "Come and have a good time, as we are doing!"

But the ants kept right on with their work.

"Winter is coming," said an ant. He was busily pushing a rich grain of wheat before him. "We need to get ready for the days when we can gather no food. You had better do the same."

"Ah, let winter take care of itself," the grasshoppers shouted, all together. "We have enough to eat to-day. We are not going to worry about to-morrow."

But the ants kept on with their work. The grasshoppers kept on with their play.

When winter came, the grasshoppers had no food. One after another they died. At last only one was left. Sick with hunger, he went to the house of an ant and knocked at the door.

"Dear ant," he began, "will you not help a poor fellow who has nothing to eat?"

The ant looked him over a few seconds. "So it is you, is it? As I remember, you are the lazy fellow who did not believe in work. I do not care to have anything to do with you." And he turned his back on the lazy fellow.

Sadly the grasshopper made his way to another door and knocked again.

"You have nothing to eat?" cried the ant that lived here, in great surprise. "Tell me, what were you doing while the weather was warm? Did you lay nothing by?"

"No," replied the grasshopper. "I felt so happy and gay that I did nothing but dance and sing."

"Well, then," answered the ant, "you will have to dance and sing now, as best you can. We ants never borrow. We ants never lend." And he showed the lazy fellow out of the place.

The hungry grasshopper dragged himself to a third house.

"I am sorry," said the ant that opened the door. "I can spare you nothing. All that I have I need for my own family. If you spent the summer without working, you will have to spend the winter without eating." And he shut the door in the grasshopper's face. — ÆSOP

Oral Exercise. 1. Show the class how you would carry a heavy load. Play that a bag of wheat stood before you. Lift it from the ground, balance it on one

of your shoulders, walk with it across the room, and set it carefully down in the corner. Then go back for another, and another. Let several classmates do the same.

2. Play that you and several classmates are the ants in the fable, busily carrying loads from the field to the storehouses. What might you ants be saying to each other while you work? Should you speak of the sunny day, of the pleasant field, of the fun of working together? Should you probably speak of the pleasure of seeing the grain pile up in the storehouses? Should you be thinking, now and then, of the long, cold winter ahead? What might you say about it? What might you say to each other as you pass the grasshoppers loafing by the roadside?

3. Show the class how you would walk about if you had nothing to do all day long. Would your walk be brisk? Should you look wide-awake? Play that you and several classmates are the grasshoppers in the fable. What will you do? Will you walk lazily to and fro before the class, one of you twanging a guitar, another singing, and the third dancing about? What might you grasshoppers be saying to each other about the weather? What might you say about the busy ants you see passing by with loads on their backs? What might you say about the coming winter?

4. Play the part of the fable that tells what happened in the summer. First the ants will be seen at their

work. They talk with each other as they work. They say what they think about the lazy grasshoppers they see in the distance. Now the grasshoppers slowly come along, humming tunes. They talk about the beautiful summer. They laugh at the hard-working ants. At last they call to the ants and invite these to join them in a dance or in a song. Read the fable to see what each thinks and says and does in this part of the story.

5. Now play that winter has come. You and several classmates may be the grasshoppers. You are shivering in the cold and have no food to eat. Remember, you grasshoppers are not singing and dancing now. What might you say to each other about the summer that is gone? One grasshopper dies of hunger. What might the others say? Another dies. What does the last one say to himself and decide to do?

6. Can you see the last grasshopper going from house to house, begging for food? How does he look? Show the class how he walks and how he talks. What does he say at each door?

7. With three classmates, that will be the three ants, play the last part of the fable, — the part in which the last grasshopper goes from door to door. The fable tells what each ant says and does.

8. Another group of pupils may now play the whole story. Let them do it in their own way.[5] If the story is played well, the class will see everything as it happened.

8. Telling a Fable

The fable of the ants and the grasshoppers may be told in different ways.[22] You could tell it as if you were one of the ants. In that case the story might begin in this way:

> I am a busy ant. I really have no time to stop to talk with you. But perhaps a few minutes' rest will do me good. Yes, I will tell you about the grasshoppers.
>
> One day last summer I noticed some of these good-for-nothing fellows near the field where I was working. They were sunning themselves by the roadside. They were too lazy to work.

Or you could tell the fable as if you were one of the grasshoppers. Then it would perhaps begin as follows:

> I am a grasshopper. I had a hard time last winter. All my companions died then. I think it is wonderful that I am still alive. But my health has been ruined.
>
> You see, last summer we grasshoppers did not feel like doing any work. We thought it was more fun to dance and sing and to laugh at the ants. We thought they were foolish to work so hard.

Oral Exercise. Tell the fable of the ants and the grasshoppers in your own way. As you speak to your classmates, shall you play that you are an ant or a grasshopper?

Group Exercise. As each pupil tells the fable, the class will listen to see whether any important parts have been left out. The class should tell each speaker where he did well and where the fable might have been told better. There is a good way and a poor way of telling a story. Do you not remember the two ways in which Tom told his dream?

9. Making Up Fables

As you know, the fable of the ants and the grasshoppers teaches the lesson that during worktime one should work. The same lesson could be taught by other stories. Let us try to make up a fable of our own. Our fable should show what happens to those who will not work.

Oral Exercise. 1. What animals shall we have in our story to take the place of the ants? They must be very busy animals. They must be good workers. They must not waste their time in idleness. They must not play when they should be going about their business. Would bees do? Now, what animals shall take the place of the grasshoppers? What do you think of butterflies for this part?

2. Make up a fable about bees and butterflies and tell it to your classmates. Will you tell it as if you were one of the bees? Or will you be a butterfly? Or will you tell the fable as if you were a bird or a field mouse that saw all that happened and heard all that was said?

Group Exercise. After each telling of the fable you and the other pupils should tell the story-teller, first, what things in his story you liked, and, second, what could be made better.

Sometimes pupils do not speak loud enough for the class to hear. Sometimes they do not seem strong enough to stand squarely on their two feet while they are speaking. They seem to need to hold on to a chair or table, so as not to fall. Those who stand well and speak with a clear, ringing voice should be praised for it by their classmates.[23]

Oral Exercise. Read the following ideas for stories. Perhaps you can make up a story from one of them that the class would like to hear. Perhaps you can make up a very interesting story that the class would like to play.

1. There are two dogs living in neighboring houses. One is too lazy to watch his master's house. The other is faithful. When a burglar comes, the faithful dog drives him away. Then the burglar enters the neighbor's house. There he finds the lazy watchdog fast asleep.

What happens next morning when the master of each dog learns what took place during the night?

2. The billboards say that a circus is coming. In a month it will be in a certain city where two boys live. These two boys plan to go. They need to earn the money for the tickets. One of them begins at once and works steadily. The other is unwilling to give up his play.

10. Correct Usage — *Saw, Seen*

Some time ago we began to learn about the correct use of the word *saw*. Some pupils use *saw* when only *seen* is correct, and *seen* when only *saw* is correct. The following sentences show the correct use of these two troublesome words:

1. I *saw* some ants busily at work.
2. *Have* you *seen* them?
3. *Have* you ever *seen* a grasshopper at work?
4. I never *saw* one.
5. But I *have* often *seen* ants at work.
6. *Has* your brother *seen* the ant hill in the field?

Oral Exercise. 1. In any of the sentences above do you find *saw* used with *have* or *has*? Do you find *seen* used in any sentence without *have* or *has*? Can you make a rule for the use of *saw* and *seen*?

2. Using what you have just learned about *saw* and *seen*, fill the blanks below with the correct one of the two words:

1. The grasshoppers —— the ants, and the ants —— them.
2. I have —— many ants and many grasshoppers.
3. Has any one ever —— this grasshopper doing any work?
4. I once —— two ants carrying a heavy grain of wheat together.
5. I —— them at work.
6. Have you —— the ants carrying grain this summer?
7. My brother once —— a beehive.
8. He —— hundreds of bees.
9. I have never —— butterflies gathering food for the winter.

Game. 1. The teacher sends one of the class from the room. The remaining pupils close their eyes. The teacher tiptoes to one of them and shows him a pencil (or a book or a cap) belonging to the pupil in the hall. When that one returns to the room, he asks each of his classmates in turn, "George (or Fred or Mary), have you seen my pencil?"

The answer is, "No, Tom (or Lucy or John), I have not seen your pencil," until at last the pupil is reached who has seen it. He answers, "Yes, Tom, I have seen it."

Then he in turn leaves the room, and another round of the game begins.

2. The teacher points to one pupil after another and asks each, "What did you see on your way to school?"

The answers come:

1. I saw many children all going in the same direction.
2. I saw a poster of the circus that is coming to town next week.
3. I saw a farmer driving a cow.
4. I saw a policeman.

Each answer begins with the words *I saw.* After half a dozen pupils have spoken, the one who gave the most interesting reply[24] takes the teacher's place. He asks his classmates a question beginning with the words *What did you see?* He might say:

1. What did you see at church last Sunday?
2. What did you see when you visited your grandfather?
3. What did you see when you went to the woods?

After half a dozen answers, another pupil becomes the questioner. Each pupil tries to ask interesting questions and to give interesting answers.[21]

11. Words Sometimes Mispronounced[25]

It often happens that a story is spoiled because the person who tells it makes mistakes in English. It is as unpleasant to hear a mistake in a speaker's language as it is to see a spot on a picture. You have already learned the proper use of *saw* and *seen.* In this lesson we shall take up another matter. Sometimes pupils do not pronounce all their words correctly. We must get rid of mistakes of this kind, too.

Oral Exercise. 1. Pronounce each word in the following list as your teacher pronounces it to you:

can	when	what	often
catch	where	which	three
just	why	while	because

2. Read the entire list rapidly, but speak each word distinctly and correctly.

3. Use in sentences the words in the list above.

12. More Making Up of Fables

Of course you have heard the fable of the foolish little chick. That chick paid no attention to its mother's warning to stay near her. You probably remember that it boldly wandered away from her and was caught by a hawk.

Oral Exercise. 1. If there are any pupils in the class who do not know the fable of the foolish chick, some pupil who remembers it clearly should tell it to them, so that all may know it. What is the lesson of that fable?

2. Make up a short fable like the one of the careless chick and the hawk. Read the following list of ideas for such a fable. Perhaps it will help you to make up an interesting story to tell the class. Perhaps the class will wish to play your story.

The Foolish Lamb and the Wolf
The Bear Cub and the Bear Trap
The Heedless Puppy and the Automobile
The Reckless Mouse and the Cat

Group Exercise. The teacher will write on the board the best of the fables that you and your classmates make. Then you and they may try to improve these fables, as Tom improved the story of his dream. Make each one as interesting as you can.[26] Think of bright things to add to each one.

Written Exercise. Copy from the board one of the fables that the class has improved. Write capital letters and punctuation marks where you find them in the fable. What you write should be an exact copy of what is on the board.[27] Do you think that there is any one in the class who can make such an exact copy? Are you that one?

13. Story-Telling

Oral Exercise. Did you ever see a sign with the words SAFETY FIRST? Explain to your classmates what you think it meant.

The three pictures on the opposite page tell three stories. Each story teaches the lesson, "Safety First."

Oral Exercise. 1. Make up a story that you and your classmates may play. Let it fit one of the three pictures. Tell it to the class.

2. Together with two or three classmates, whom you may choose yourself, play your story. Perhaps you and the other players will meet before or after school, and then you can tell them how each one must look, what he must do, and what he must say, in playing his part. Try to do it all without the teacher, but if you need the teacher's help, ask for it. Play the story once or twice before playing it in the presence of the class.

Group Exercise. Other pupils will play their stories. The class will tell what it likes and what it does not like in the playing of each story. These questions will help to show whether a story was well played:

1. Did the players say enough?
2. Did the players speak clearly, distinctly, and loud enough?
3. Did the players look and act like the persons in the story?
4. How might the story have been played better?

SAFETY FIRST

14. Telling about Indians[28]

Long ago there were no cities and no railroads in our country. The white men had not yet come. Only Indians lived here. As you probably know, their houses were tents made of skins. They had no guns, but hunted with bows and arrows. Their clothes were very different from those we wear.

Oral Exercise. 1. You have probably read or heard interesting things about the Indians. What can you tell your classmates about them?

2. Of course you know that Indian children were not sent to school as you are. They did not learn to read books. Do you know what they did learn? Tell the class what you know about it.

3. Read what an Indian says in the following true story. When this Indian boy grew to be a young man, he learned English. He has written a number of books about his boyhood. As you read what follows, notice

how many things you are told which you never heard of before. Perhaps you had thought that little Indian boys were never afraid of the dark. This story tells how they get over it. What else does it tell that is interesting to you?

AN INDIAN BOY'S TRAINING*

My uncle was my teacher until I reached the age of fifteen years. He was strict and good. When I left the tepee in the morning, he would say: "Boy, look closely at everything you see." At evening, on my return, he used to question me for an hour or so.

He asked me to name all the new birds that I had seen during the day. I would name them according to the color, or the shape of the bill, or their song, or their nest, or anything about the bird that I had noticed. Then he would tell me the correct name.

One day he told me what to do if a bear or a wild-cat should attack me. "You must make the animal fully understand that you have seen him and know what he is planning to do. If you are not ready for a battle, that is, if you are not armed, the only way to make him turn away from you is to take a long, sharp-pointed pole for a spear and rush toward him. No wild beast will face this unless he is cornered and already wounded."

* Copyright, 1913, by Little, Brown and Company.

KNIFE IN ITS BEADED CASE

When I was still a very small boy, my stern teacher began to give sudden war whoops over my head in the morning while I was sound asleep. He expected me to leap up without fear, grasp my bow and arrows or my knife, and give a shrill whoop in reply. If I was sleepy or startled and hardly knew what I was about, he would laugh at me and say that I would never become a warrior. Often he would shoot off his gun just outside the tepee while I was yet asleep, at the same time giving blood-curdling yells. After a time I became used to this.

My uncle used to send me off after water when we camped after dark in a strange place. Perhaps the country was full of wild beasts. There might be scouts from warlike bands of Indians hiding in that very neighborhood.

Yet I never objected, for that would have shown cowardice. I picked my way through the

woods, dipped my pail in the water, and hurried back. I was always careful to make as little noise as a cat. Being only a boy, I could feel my heart leap at every crackling of a dry twig or distant hooting of an owl. At last I reached the tepee. Then my uncle would perhaps say, "Ah, my boy, you are a thorough warrior." Then he would empty the pail, and order me to go a second time.

Imagine how I felt! But I wished to be a brave man as much as a white boy desires to be a great lawyer or even President of the United States. Silently I would take the pail and again make the dangerous journey through the dark. — CHARLES A. EASTMAN (OHIYESA), "Indian Child Life" (Adapted)

INDIAN ARROWS

Oral Exercise. 1. Play that you are an Indian boy or girl. Make believe that you are walking through the dark woods. Remember, there may be wild beasts in the woods, or the scouts of warlike Indian bands. Show the class how you would walk and how you would look about you as you picked your way to a spring to fetch water for the camp. Tell the class what you might see and hear on this dangerous trip.

2. Now let three or four of your classmates be white boys and girls. They are passing carefully through the

A TEPEE

same woods. Let these white children show the class exactly how they would make their way through the woods. What might they be whispering to each other?

3. Play that suddenly you and the white hunters meet in these dangerous woods. At first you see them a little distance away. What do you try to do? But they have also seen you. What do they try to do? At length you find that they are friendly, and they see that they need not fear you. When you meet them, what might you say to them? What questions might you ask them? What might they ask you?

4. Make believe that the white boys and girls know very little about Indian boys, and that they wonder why you are not in school studying your lessons. What will you tell them? When they ask you whether you never learn anything, tell them what you have learned in the woods.

5. Now tell them that you know nothing about the schools to which white children go. Ask them to tell you why they go to school and what they do there. Ask them more questions until they have told you all about their school.

15. Studying Words

When the first white men who came to this country met the Indians, they learned from them some new words. The white men used these Indian words more and more. To-day we think of the words as English words, and we have almost forgotten where we got them. In talking about Indians we shall need these

words. Let us learn them at once. Then we shall make no mistakes when we use them.

Oral Exercise. 1. Listen carefully as the teacher pronounces each word in this list of Indian words.

STONE HATCHET

Then pronounce it the same way. Then read the entire list distinctly and rapidly without making a single mistake.

tepee	squaw	wampum	hominy	toboggan
wigwam	papoose	moccasin	tomahawk	tobacco

2. Which of these words do you already know? Make sentences using each of these to show that you know what they mean. Learn the meaning of the others and then use them in sentences.

Group Exercise. With each of the Indian words in the list make one interesting sentence. This the teacher will write on the board. Then the entire class

will make it as much better as possible. The teacher will write the improved sentence on the board under the other one. Thus, with the first word in the list, you might give this sentence:

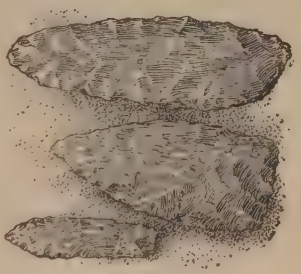
The hunter saw a tepee.

The class tries to make the sentence more interesting. At last the following sentence is seen on the board:

The brave Indian hunter saw a large new tepee in the woods.

16. More Telling about Indians

One way of starting fire was for several of the boys to sit in a circle and, one after another, to rub two pieces of dry, spongy wood together until the wood caught fire. — CHARLES A. EASTMAN (OHIYESA), "Indian Child Life"



FLINT KNIVES

Oral Exercise. 1. Do you know in what kind of houses the Indians lived? Explain to the class how large you think an Indian house was, how it was made, and what kind of door it had. If you can, draw on the board a picture of the tepee about which you are talking.

2. In which of the following questions are you interested most? You probably know something about it already. Learn as much more as you can. Ask your teacher and your father and mother, and try to find something about it in books. Then tell your classmates what you know. If you can draw on the board[29] a picture of the thing about which you are talking, it may help your classmates to understand you better. Or you may make a drawing on paper with colored crayons.

1. What sort of boat did Indians use and how did they make it?

2. What did the Indians wear?

3. How were the Indian babies taken care of?

4. What did the Indians use for money?

5. How are the Indians of to-day different from the Indians whom the first white men saw?

Group Exercise. 1. After each pupil's talk the class should explain to the speaker, first, what they liked in the talk, and, second, how the talk might have been better.

2. One of these talks the teacher will write on the board.[17] Then the whole class should study it together, improving it as much as possible. The following questions may help in this work:

1. Is anything important left out?

2. What could be added to make the talk more interesting?

Written Exercise. 1. When the talk that you have just been studying has been rewritten on the board in its improved form, copy it. Before doing so, read the exercise that follows. It will show you why it is very important that you try to copy the talk without making a single mistake. Look out for the spelling of words, for the capital letters, and for the punctuation marks. In this way you will be preparing for the battle in the next exercise.

WALKING STICKS USED BY THE OLD MEN OF A TRIBE

2. The entire class may now be divided into two Indian tribes. The tribes are to have a battle in the schoolroom. The battle will be a writing battle. It will show which tribe can write from dictation[19] with the fewer mistakes. What you have just copied from the board is to be used for this dictation. Before the exercise begins, each tribe may give its war whoop.

3. Compare what you have written with what is on the board.[13] How many mistakes in spelling have you made? How many times have you written small letters where there should

be capitals? How many punctuation marks have you forgotten? How many mistakes have all the Indians in your tribe made? Did your tribe make fewer mistakes than the other tribe? Then your tribe may give its war whoop as a sign of victory. The losing tribe must remain silent.

17. Correct Usage — *Have* [30]

A game that Indians often played was called "Finding the Moccasin." The players formed a circle around one who stood in the center and was "it." They passed a small toy moccasin quickly from hand to hand. The one in the center tried to guess who had it. If he guessed right, then the player who had the moccasin became "it" for the next game.

MOCCASINS

Game. Make believe that you and your classmates are a band of Indians playing "Finding the Moccasin." Make a small moccasin of paper or cloth. Pass it quickly from hand to hand as you stand in a circle. Be careful that the player in the center does not see you passing it. He will ask one after another in the

circle, "Have you the moccasin?" The answer will always be, "No, I have n't (or have not) the moccasin," until the one who does have it answers, "Yes, I have the moccasin." Then this player is "it" for the next game.

18. The Names of the Months

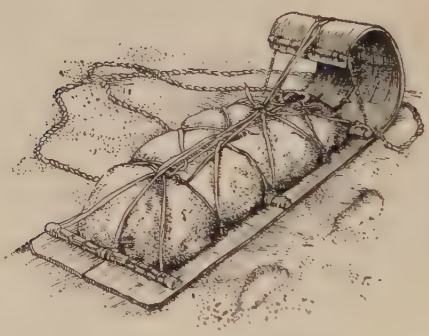
Here are two lists of names. The second gives the Indian names for the months. As you see, the Indians use the word *moon* instead of the word *month*.

January	Snow Moon
February	Hunger Moon
March	Crow Moon
April	Wild-Goose Moon
May	Planting Moon
June	Strawberry Moon
July	Thunder Moon
August	Green-Corn Moon
September	Hunting Moon
October	Falling-Leaf Moon
November	Ice-Forming Moon
December	Long-Night Moon

Oral Exercise. 1. As you read the two lists above, do you see the reason for each Indian name? Do you like the Indian names as well as the names we use? Which Indian name do you like best of all? Which do you think could be improved? Can you make up other names for the twelve months?[31]

2. Can you name the twelve months in order? Remember to pronounce all the *r's* in *February*.

3. Let twelve pupils be the twelve months. Let the pupil who is January speak first. He should tell who he is and what he brings. He might speak as follows:



INDIAN SLED, OR TOBOGGAN

I am January. The Indians call me Snow Moon. I bring cold weather, ice, and snow. Healthy boys and girls like me. When I am here, they can go coasting and skating. When I bring too much cold, they stay indoors by the fire and read books about Indians.

In this way each of the twelve pupils may tell the class what kind of month he is.

Group Exercise. After each month has spoken, the class should tell him, first, what was specially good in his talk, and then, what might have been better. These questions will help the class to see how good each talk was:

1. What was the best thing in the talk?
2. Did the speaker leave out anything interesting?
3. Did he use too many *and's*? [32]

19. Writing Sentences

Written Exercise. You and eleven classmates may go to the board. The teacher will name a month for each pupil. Each is to write a sentence that tells what he likes to do in one of the months. If you are to write what you like to do in November, you might write a sentence like the following:

> In November I like to read books and play games by the warm fire.

STONE AX

While the twelve pupils are writing on the board, the pupils in their seats will write on paper.

Do not forget that the name of every month begins with a capital letter. Do not forget that the word *I* is always written as a capital letter.

Group Exercise. 1. The class may now point out any mistakes there are in each of the twelve sentences on the board. These questions will help pupils to find mistakes:

1. Is the name of the month spelled correctly? Does it begin with a capital letter?
2. Does the sentence begin with a capital letter?
3. Does the sentence end with a period?
4. If the word *I* is used, is it written as a capital letter?

2. Now the sentences that pupils wrote at their desks may be read. Those that are very good may be written on the board under the ones about the same months. Then the class will point out mistakes in them, if there are any.

20. Making Riddles

Oral Exercise. 1. Can you guess either one of the following riddles?

> I come once in a year. I always bring Santa Claus with me. When I leave, a new year begins at once. What am I?
>
> I come once a year. Turkeys do not like me, but everybody else gives thanks after I have been here several weeks. What am I?

2. Make riddles about the months, for your classmates to guess. Begin your riddles like the two above.

WOODEN BOWL

Game. Twelve pupils stand in a row in front of the class. The teacher whispers to each the name of one of the months. The game is for the class to arrange these pupils in the order of the months of the year. Of course January will be placed at the beginning of the row. December will

be placed at the end. Each pupil in the row makes a riddle about the month he is. The class must guess who is January, who is February, and so on to December. Those who guess the riddles may be the months in the second game.

Group Exercise. Pupils who make very good riddles may write them on the board. Then the class will try to make them still better.

BUFFALO-HORN SPOONS

Written Exercise. When the riddles on the board have been corrected, copy the one or two you like best. Take these copies home to show to your parents. Write the name of the month under each riddle you copy. Begin that name with a capital letter. How will you make sure that you have spelled it right?

21. Correct Usage — *Did, Done*

Some pupils spoil their talks and stories because they make mistakes in using *did* and *done*. They say *did* when they should say *done*, and *done* when they should say *did*. The sentences at the top of the next page show these words used correctly:

1. The Indian boy *did* a brave deed.
2. He *has done* deeds of bravery before.
3. I never *did* anything so daring.
4. *Have* you *done* your work?
5. I *had done* my work long before you spoke.

Oral Exercise. 1. As you read the sentences above, try to find out when it is right to use *did* and when *done*.

2. Read the sentences again. Now notice that nowhere is the word *done* used unless *has* or *have* or *had* is used in the same sentence. Is this true of the word *did* also?

EARTHEN COOKING POT

Let us remember, then, never to use *done* alone, and never to use *did* with *have* or *has* or *had*.

Game.[33] 1. One of the pupils plays that he or she is an old Indian squaw. All the other pupils are her children. She stands before them and says: "Children, I must go to the river. I must see whether the warriors are catching many fish for supper. I want you all to stay here in the tepee and finish your work." In a little while the squaw returns from the river. She walks up and down the aisles and asks each of her

children this question: "Have you done your work?" Each one answers: "No, I have not done my work, but I think that John (pointing to the next pupil) has done his." The questions and answers go on until every pupil in the class has spoken. Then those who made no mistake in their answers join in an Indian dance. They march up and down the aisles, clapping their hands and chanting, "All good Indians have done their work."

2. The old Indian squaw again leaves and again returns to her children. This time she asks each one, "What were you doing while I was gone?" Each one answers, "I did the work you gave me to do." All those who answer correctly join in an Indian dance, singing, "I did my work yesterday, and I have done my work to-day."[34]

22. Telling Fairy Stories[35]

PETER AND THE STRANGE LITTLE OLD MAN[9]

On the edge of a great forest there once lived a toymaker and his little family. Although he worked hard, he was very poor. His wife had to help him whittle and paint the toys, which he sent to the nearest village to be sold.

"Times are hard," the toymaker said one night to his wife, "I cannot save any money. Christmas is near at hand, and I am afraid we shall have no presents for the boys."

They had two boys. These looked as like as two peas from the same pod, but they were very unlike at heart. Peter, the younger one, made his father and mother very happy. Joseph, the elder, caused them much worry.

The toymaker would say: "Put wood on the fire, boys. We cannot work if we are not warm." Peter would go to the shed at once, bring in an armful of wood, put some of it in the stove and the rest in the woodbox. All the while Joseph would stay in the warm room and would not lift a finger to help him.

So it was with everything. Peter worked steadily at his father's side most of the day, whittling and gluing and painting toys, while Joseph slipped away and spent his time in idleness and play. In the evening it was Peter who helped his mother dry the dishes.

One day as the three workers were busily bent over the bench, a knock was heard at the door. They were surprised to see standing outside a strange little old man, no higher than the tabletop.

"Excuse me," he said, lifting his red cap very politely. "I have lost my way. Would one of the boys kindly be my guide through the woods?"

"Yes, of course," answered the toymaker. He looked from one of his sons to the other, wondering which one to send. He hoped that Joseph

would offer to go, because he was the elder. But Joseph was already shaking his head very hard and turning away. Peter caught his father's look and put on his hat and coat.

"I know all the paths," he said to the stranger, "and will help you find your way."

They started off at once. When they had gone a short distance, it began to snow. They trudged along just the same until the ground was covered with a thick white blanket as far as they could see. They talked very little, but kept their eyes open for the way, and hurried along. At last they reached a place where four great oak trees stood in a row, as if some one had planted them so.

"This is the place," said the little old man. He took a golden whistle from his pocket and blew it. A low sweet tone came from it, that sounded like pleasant music in the silent woods. In a moment a large sleigh, drawn by eight prancing reindeer, appeared before them. The little old man motioned Peter to follow him and jumped in. As soon as Peter had jumped in too, they drove away as fast as they could go, bells ringing, and sparks flying as the reindeer's hoofs struck the ground. Now and then the strange little old man spoke to the reindeer. They seemed to know his voice. He called each by name, "Now, Dasher," and "Now, Dancer,"

and "Get up, Prancer." Then they dashed and danced and pranced faster than ever.

They had been moving over the ground in this way for more than an hour. Then Peter saw in the distance a building that was longer and wider and higher than any building he had ever seen or heard about. As they got nearer, a steady buzzing sound was heard. Peter thought it was the sound of machinery. He thought a thousand wheels must be turning and humming within. As he looked and listened, the sleigh suddenly came to a stop. They stood at the entrance to the mighty building.

"What is this building?" asked Peter.

"This is my workshop," said the strange little old man, as he jumped out of the sleigh. "Some day I shall take you inside. You are the kind of boy I like. I know how you help your father and mother. To-day you have helped me. Here is a little present to take home with you."

He placed something in Peter's hand. Then he hurried up the broad stairs and into the workshop. The big door slammed shut behind him, and at that very moment the sleigh, the reindeer, and the workshop itself suddenly disappeared. Much to his surprise Peter found himself alone in the woods and not far from his father's hut.

He wondered whether he had only dreamed all that had happened. No, that could not be, for he

still held in his hand a small leather bag, the present from the little man. Holding this tightly, he hurried to his home.

You may imagine the surprise of his parents and his brother when he told his story. They asked him to tell it again and again. Each one examined the small leather bag. There were two beautiful gold coins in it. Peter gave these to his father and mother.

His father patted him on his curly head.

"We shall spend these for Christmas," he said.

Oral Exercise. 1. Which part of this story do you like best? Tell your classmates what sort of picture you would make with colored crayons for this part of the story. Explain exactly what will be in the picture. Then make the picture.

2. Why did the strange little old man help Peter? Do you know any story in which a fairy helps good people?

3. Think of the fairy stories that you have heard or read. What is the name of the one you like best? Would it not be fun for each pupil to tell the class his favorite fairy story? When you tell yours, do not let it be too long. Tell only the important parts of it.[23]

Group Exercise. After each story, you and your classmates should tell the speaker what you liked in his story and in his telling of it. Then tell what you did not like.

23. Study of a Poem

Oral Exercise. 1. Tell your classmates how you think fairies look. How tall do you think they are? What kind of clothes do they wear? After you have answered these questions, draw on the board or on paper, with colored chalks or crayons, a picture of a fairy.

2. Do fairies always walk or run, or can they fly, or have they tiny horses and wagons?

3. Can you see the picture of the fairies in the following lines? What do those lines tell you about fairies that you did not know before?

Their caps of red, their cloaks of green,
  Are hung with silver bells,
And when they're shaken with the wind
  Their merry ringing swells.
And riding on the crimson moths
  With black spots on their wings,
They guide them down the purple sky
  With golden bridle rings.

ROBERT M. BIRD, "The Fairy Folk"

4. Where do you think the fairies live? What do they eat? The following poem gives one answer to these questions, and tells us still more about fairies. What is the name of the poem? The child that sings it is afraid of fairies. Do you know any other children that are afraid of them?

Exercise. 1. Let us make sure that we understand every line of this pretty poem or song. In the first line, why is the mountain called *airy*? A *rushy glen* is a narrow valley in which many rushes or swamp reeds grow. Have you ever seen such a place? Draw a picture of a rushy glen.

2. Which lines in the first part of the poem tell about fairies? These fairies go in a troop or band or company. Which line tells us that? With colored crayons draw a picture of a fairy wearing a green jacket, a red cap, and a white owl's feather.

3. The second part, or stanza, of the poem tells where some of these fairies live. What do some of them do all the night? As they watch, who keeps them company?

4. When you read this poem, does it seem to be a song? Do you like the way it reads? Which part do you like best? Draw with colored crayons a picture for this part. Before you draw, explain how the picture looks in your mind. Perhaps you will draw a picture of a troop of fairies, or of a fairy in the reeds with fairy watchdogs near by.

Memory Exercise. Which do you like better, this poem you have just studied or the part of another poem about fairies that is printed before this? Read aloud, several times, the one you like better, until you can say it without once looking at the book.

24. More Telling of Fairy Stories

PETER VISITS THE STRANGE LITTLE OLD MAN'S WORKSHOP

Over a week had passed since Peter's ride in the strange little old man's sleigh, but the little man had not come again. Peter was beginning to fear that he might never return. One afternoon, however, just as the early winter twilight began to darken the great forest, the jingling of sleighbells was heard in front of the toymaker's hut.

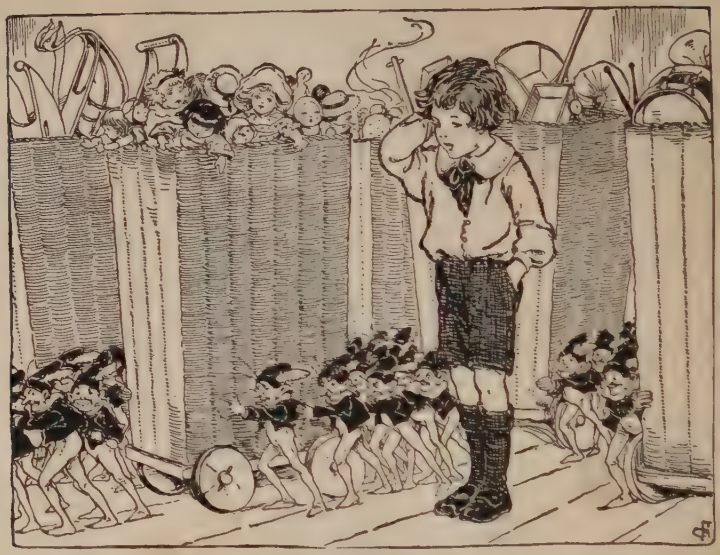
"Whoa, Dasher! Steady, Dancer! Whoa, Prancer!" was what Peter heard as he pressed his face against the windowpane. Yes, there were the reindeer, and there, bundled up to his chin in furs, was the strange little old man. He saw Peter at once and made signs to the boy to come along with him. Peter could not put on his cap and coat fast enough. In less than a minute he had climbed into the sleigh, tucked himself in snugly, and was flying over the frozen, snow-covered ground by the side of his strange companion. Soon they had left the lighted hut far behind them and were making their way through the woods on an old logging road that Peter knew. After a while, however, they reached parts of the forest that Peter had never seen. Here grew trees whose names he

had never heard. Now and then he caught glimpses of animals that were unlike any of those with which he was familiar. Peter was so much interested in these that he hardly noticed the great building, the little man's workshop, until the sleigh had stopped before the main door of it. But then he forgot everything else. The big shop was brightly lighted in every story, and the steady hum of machinery filled the evening air.

"We're working overtime now," explained the little man. "You see, Christmas is near."

The humming grew louder and the lights seemed a great deal brighter, as they entered the building. Peter was much excited. When the inner doors were opened, and Peter stood in the great roaring workshop itself, he could hardly believe his eyes. Before him, in long rows, he saw a thousand pounding and buzzing machines, all running at full speed. Ten thousand workbenches stood in orderly rows beyond the machines. The unending room fairly swarmed with busy workmen, like a hive overflowing with bees. And such workmen! Each wore a green coat and a red cap, decorated with a white owl's feather. Each was no higher than Peter's knee. They were fairies.

Peter stood there, trying to understand it all, as troop after troop of the fairies passed him.



They were pushing long, high baskets, that stood on wheels. Down the long room they rolled these and through a great double swinging door at the other end. These baskets were filled to the top with playthings. Some held dolls, some sleds, some drums. Others were full of various kinds of musical instruments. Still others gave forth the pleasantest smells. They contained cookies and ginger snaps and all sorts of Christmas goodies.

"Why, they are all Christmas things!" cried Peter in great surprise, turning to the little old man at his side. But the stra

old man was gone, and Peter stood alone in the doorway of this wonderful Christmas workshop.

Before he could decide what to do, a group of little workmen called him by name, as pleasantly as if they had known him all his life.

"Peter, come and help us with this basket!"

"I will," answered Peter.

He was glad to join in the work. Hanging coat and cap on a near-by hook, he put his shoulder against one of the heavy baskets. Soon he had it rolling merrily down the long aisle. Past machines that sawed boards he pushed it, past planing wheels, past long rows of benches where the workers were hammering or gluing or painting, past wide ovens where the little bakers were busy over hundreds of pans of frosted gingerbread — on and on, down the great room he pushed it so fast that his wee comrades were almost left behind. As he passed machines and benches and ovens, the workmen looked up from their work an instant. They smiled at the newcomer.

"When you get through with that," shouted the workmen at the saws, "come and help us with these boards."

"All right, I will," said Peter as he moved along with his basket.

"When you get through with the sawing," cried the planers, "come and help us."

Peter smiled at them. "I will," he shouted back as loud as he could, so as to be heard above the noise of the machinery.

"When you finish planing," the painters called to him next, "come and help us."

"I will," Peter replied. "I like to paint, anyway."

Now he passed the bakers. They tossed him a cooky. "When you finish painting," they said, "perhaps you will come and help us."

"That I gladly will," answered Peter in his pleasantest tone. It was quieter here, and he did not need to shout.

At last he reached the double swinging door. Through this he had seen basket after basket disappear before him. Here was the storeroom. It was even larger than the workroom. The walls were lined with shelves, on which were placed the Christmas things. This was an interesting place, but Peter had no time to stay. He was eager to help at the machine saws, at the planing machines, at the workbenches, and in the bakeshop. So he hurried back to these. He did first one thing, then another, as he was needed. He was used to work and liked to help.

The fairies were careful workers and jolly comrades. Now and then they sang as they worked. Then the machines themselves, like the fingers and arms and legs of the workmen, seemed to move faster and the work to be easier.

Suddenly a loud but very pleasant whistle sounded through the mighty workshop. It was the signal for a recess. The machines stopped. The fairies laid down their tools and brushes. All was quiet for a time. Now another kind of fun began. The fairies started various games. They formed rings and danced round and round as they sang:

"Oh, who is so merry, so merry, heigh ho!
As the light-hearted fairy? heigh ho,
Heigh ho!"

They played at guessing riddles. These were about toys.

"You see," whispered a fairy who explained everything to Peter, "when the snow comes, and Christmas is near, we leave our homes in the woods and spend our winters making toys for all the good children in the world. Sometimes we cannot make all the toys we need, but we do not wish a single child anywhere to be without a Christmas."

Peter soon learned that the fairies took pride in speaking correctly. Those who sometimes made mistakes played special games to help themselves get over bad speaking habits. At one place they stood like soldiers in a row and pronounced words that were printed on the board.

"Don't you sometimes wish for the woods and moonlight nights?" asked Peter.

He could not hear the answer. At a signal the machinery had started again. The fairies were hurrying back to their places. Peter took his place with the rest. He worked steadily at one job and another. The time flew by. Another whistle blew, and it was time to stop for the day. Then the strange little old man appeared.

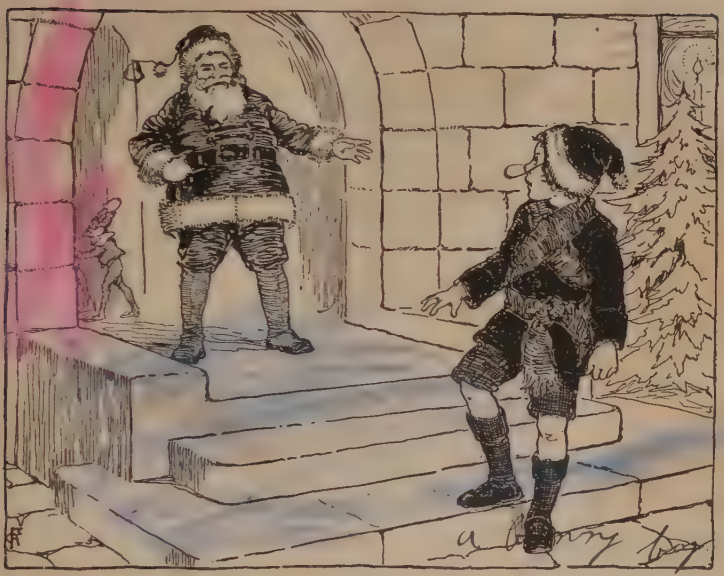
"It's time for you to go back home," he said. "Should you like to be here always?"

"Oh, yes," answered Peter. "But I have pleasant work to do at home too."

The strange little old man took a ring from his pocket and held it up before the boy's eager face.

"You are the kind of boy I like," he said. "You are willing to help and work. Take this ring home with you. I give it to you. It is a magic ring. Wear it on Christmas Day. On that day wish any one thing you please. The ring will get it for you."

While he was talking they had walked to the main door of the building. Peter had put on his cap and coat. Now the door stood open, and they said good-bye. Peter walked slowly down the steps, staring at the magic ring on his finger. When he reached the last step, he turned and looked back. In the doorway stood the strange little old man, watching him. Peter thought he looked different. Yes, he seemed taller and



stouter than before. He seemed jollier. Peter glanced at the redcap, red coat, and leather leggings he wore. He noticed the laughing face, the twinkling eyes, rosy cheeks, and white beard.

"Can this be Santa Claus?" he thought.

Instantly the great woods disappeared. Peter found himself, as before, not far from his father's house. His parents and brother caught sight of him as he came out of the forest, and they ran out to meet him. They listened in astonishment to what he told them he had seen. They could not admire enough the magic ring on his finger.

Oral Exercise.[36] 1. What interested you most as you read the story about Peter? What kind of picture should you make with colored crayons for the part of the story you liked best? Draw the picture after you have told your classmates about it.

2. Do you remember what kind of boy Peter's brother, Joseph, was? What do you think he would have done if he, instead of Peter, had been in that workshop? What might have happened to him?

3. Play the part of the story about Peter that tells of Peter and the fairies as they worked together in the great toyshop. Who shall be Peter? Who shall be the fairies at the saws? Who shall be the bakers? Who shall be the painters? What toys and things will you make?

4. Play the same part of the story but as it would have happened if Joseph had been there instead of Peter.

5. Make believe that as you awoke one Saturday morning, you found a letter on your pillow. When you read it, you learned that it was from a fairy. This fairy invited you to meet him at the old tree near the schoolhouse. When you met him there, you and he went off into the woods. Tell your classmates what happened. It looked as if your story will be somewhat like that little letter. Still, you may have seen and heard and done things that were very different.

25. Making Riddles

You remember that during the recess in Santa Claus's workshop some of the fairies made riddles. Peter said that these were about toys. Here are two they might have made:

> It has two arms, two legs, and a head, like a human being, but it cannot walk or work or talk. What is it?
>
> I spend most of my life in a little wooden box. I press against its cover day and night. I want to get out. Oh, how I leap when some one opens the box! Oh, how frightened little girls and boys look when they first see me! What am I?

Oral Exercise. 1. Of course you have guessed the first of these two riddles. But can you guess the second one?

2. Make riddles for your classmates to guess, about toys and other things that are suitable for Christmas presents.

26. Making Riddles Better

A schoolgirl once made this riddle:

> It makes beautiful colors. Children like it. What is it?

The answer is, a box of crayons.

Oral Exercise. Do you think this riddle can be made better? Is anything important left out? Is it bright enough? Try to make a better riddle about the box of crayons.

A schoolmate changed the riddle of the box of crayons. He thought this was better:

> We are twelve little men in a little tight box. Each one of us writes his name in a different color. What are we?

Oral Exercise. Which of the two riddles do you like better? Can you tell why? Does the first riddle say anything about the box? Does it tell that anything is in a box?

Three other schoolmates made up other riddles about the box of crayons. Here they are:

> We are a band of fairies living in our cozy little home. Each of us wears in his cap a feather of a different color. What are we?

> I am a piece of the rainbow caught and put in a little tight jail. A little schoolgirl uses parts of me when she draws pictures. What am I?

> We are a company of soldiers. Each of us wears a cap of a different color. We spend most of our time in a small pasteboard fort. When we go out, we are sure to make our mark. What are we?

Oral Exercise. 1. Of all the riddles of the box of crayons, which do you think is the best? Which is the second best? Which is the poorest?

2. Now again make riddles about toys and Christmas presents. But you should now be able to make better ones than you did before.

Group Exercise. 1. The class, after a riddle has been guessed, should point out what is good in it and then should tell how it might be made better. Should it be made shorter? Should it be made longer? How could it be made brighter?

2. The best riddles should be repeated slowly, so that the teacher may write them on the board. Now these may be read over, and the class may try to make each one better.[21] The teacher will rewrite each in its improved form.[37]

Written Exercise. 1. Copy the riddle that the class likes best. As you copy, notice the spelling of the words, the capital letter at the beginning of each sentence, and the mark at the end of each sentence. This careful copying will prepare you for the next exercise.

2. Write from dictation the riddle that you have copied. Then correct any mistakes.[38] These questions will help you to find out whether you have made any:

1. Is every word spelled correctly?
2. Does every sentence begin with a capital letter?
3. Is every sentence followed by the right kind of punctuation mark?

27. Study of a Poem

You read in the story of Peter's visit to Santa Claus's workshop that the fairy workers sometimes sang while they worked. At recess too they had songs. One of these you will probably enjoy very much. As you read it you can see the fairies dancing in a ring in the moonlight.

THE LIGHT-HEARTED FAIRY

Oh, who is so merry, so merry, heigh ho!
As the light-hearted fairy? heigh ho,
Heigh ho!
He dances and sings
To the sound of his wings
With a hey and a heigh and a ho.

Oh, who is so merry, so airy, heigh ho!
As the light-headed fairy? heigh ho,
Heigh ho!
His nectar he sips
From the primroses' lips
With a hey and a heigh and a ho.

Oh, who is so merry, so merry, heigh ho!
As the light-footed fairy? heigh ho,
Heigh ho!
The night is his noon
And the sun is his moon,
With a hey and a heigh and a ho.

UNKNOWN

Would it not be pleasant to dance in a ring with your classmates? You might play that you are all fairies, and you might say this poem while you dance. Each pupil could make a red cap of paper. He might stick a white owl's or a white chicken's feather in it as fairies do. He could wear it while reciting the poem. But, first of all, you must make sure that you understand every line of the song, else you cannot say it well.

Oral Exercise.[39] 1. What do you like about this poem? Have you noticed that the fairy is called *light-hearted* in the first stanza of the poem, but *light-headed* in the second and *light-footed* in the third?

2. What do fairies drink? The second stanza tells. They find this delicious sweet drink in the cups of flowers.

3. As you know, fairies are rarely, if ever, seen in the daytime. The night is their day, when they dance and sing and do good deeds. What is meant in the poem by the line, *The night is his noon?* What is the fairies' sunlight?

Memory Exercise. 1. Read this poem aloud a number of times. You will not have to read it often before you will be able to say it without the book. When you know it, recite it to the class as well as you can. Wear your red cap and think of the merry, airy, light-hearted fairy as you recite it. That will help you to say it in a lively way.

2. Perhaps the teacher will permit the five or six pupils who have recited best to form a ring in front of the class and dance round and round as they recite the poem. Then the class may point out what might have been done better. Perhaps other bands of fairies will recite, each trying to recite best.

28. Correct Usage — *Rang, Sang, Drank*

The story about Peter does not tell us the words with which some of the fairies had trouble. If some fairies are like some pupils, then they need to learn how to use the words *rang*, *sang*, and *drank* correctly.

Oral Exercise. 1. As you read the following sentences, notice that *rang*, *sang*, and *drank* are not used with *have* or *has* or *had*. Are *rung*, *sung*, and *drunk* used with *have* or *has* or *had*?

1. I *rang* the bell for the teacher.
2. Have you ever *rung* it?
3. I *sang* the Christmas song.
4. Have you ever *sung* it?
5. I *drank* the grape juice.
6. Have you ever *drunk* apple juice?
7. The fairies danced and *sang*, and *drank* nectar.
8. They had *rung* the bell.
9. They had *sung* that song before.
10. He has never *drunk* nectar.

2. Which of the six words that you have been studying in this lesson are used with *have* or *has* or *had*? Which are not used with them? Make these two lists. Would it be right to make the following rule?

Never use *rang* or *sang* or *drank* with *have* or *has* or *had*.

3. Using what you have just learned, fill the blanks in the following sentences with the right words, *rang* or *rung*, *sang* or *sung*, *drank* or *drunk*:

1. The strange little old man had already —— his morning coffee.
2. He —— an old song that he had —— many times before.
3. When he had —— a silver bell, a troop of fairies appeared.
4. Peter is not a fairy. He has never —— nectar.
5. But he has often —— the song he heard the fairies sing.
6. He has never —— a silver bell.
7. Have you ever —— the school bell?
8. Have you ever —— spring water?

Game. Let the girls of the class, working together in a group, write on the board six sentences in which *rang*, *sang*, and *drank* are used correctly. Let the boys in the same way write six sentences in which *rung*, *sung*, and *drunk* are used correctly. The boys will correct the girls' sentences, and the girls the boys'. The teacher will decide whether the boys or the girls made fewer mistakes, and which group wrote the more interesting sentences. Then all the sentences may be read aloud by several groups of pupils in turn, each trying to read the most clearly.

29. Making Up Fairy Stories

The magic ring that Santa Claus gave Peter would bring him any one thing that he might wish. When Christmas morning came, he had only to say his wish, and it would be fulfilled.[40]

Oral Exercise. 1. Suppose that you had such a magic ring. What would be your one big wish? It will be fun to see whether you and your classmates have the same wish.

2. What do you think Peter himself wished when Christmas morning came? What happened then? Tell your classmates the story of Peter's wish on Christmas Day, exactly as you think everything happened.

Group Exercise. One or two of the best stories about Peter's wish should be told a second time. This time the teacher will write them on the board. Now you and the other pupils should read them carefully to see where they can be made better.[21] These questions may help in this work:

1. Can better words be used for some of those in the story?
2. Should some of the *and's* be left out?
3. Can anything be added to make the story interesting?

Written Exercise. Silently read one of the improved stories, perhaps more than once, noticing the spelling of the words, the capital letter at the beginning of each

sentence, and the mark at the end of each sentence. Write it from dictation. Then compare your paper with what is written on the board, and correct any mistakes you may have made.

Oral Exercise. Suppose that Peter lost the magic ring before Christmas came. Who might have found it? What might have happened then? Make up a story to tell this. You might call it "The Lost Magic Ring." Try to make up a fairy story that your classmates will be very glad to hear. Try to think of some wonderful happenings for it. Perhaps the following ideas will help you to begin your story:

1. When Peter learned that he had lost the magic ring, and could find it nowhere, he started off at once into the woods. He wanted to find the strange little old man and tell him what had happened. Peter had not gone very far when he met a giant. On the giant's finger Peter saw his magic ring. What did he do?

2. Peter's careless and lazy brother, Joseph, saw the magic ring on the window sill. Peter always laid it there when he washed his hands. Joseph took the ring in order to tease his brother. Then the thought came to him that he would wish himself something on Christmas Day. On Christmas morning he placed the fairy ring on his finger and spoke his wish. What was that wish? Was the wish fulfilled, or did a fairy appear to punish the boy? What happened then?

3. The strange little old man himself took the ring from Peter's finger while Peter was asleep. Why did he do this? Did he want to see what Peter would do? Did he plan to give him another ring instead, — a ring that held three wishes instead of one? How did Peter find the strange little old man? When and where did he receive the more wonderful ring? What were his three wishes on Christmas morning?[41]

30. Writing Dates

If you were asked to write on a slip of paper your name and the date of your birth, could you do it? Of course you know how to write your name. Some time ago you learned to write the names of the months. Now you are to learn how to write dates. You will need to know this when you begin letter writing, which will be soon.

Written Exercise. 1. Here are two dates:

January 1, 1921 December 25, 1920

The first date is that of a New Year's Day some time ago. The second date is that of Christmas more than a year ago. See the little mark (,), called a comma, between the year and the day of the month. Write the date of the last New Year's Day; of the next New Year's Day. Write the date of last Christmas; of next Christmas.

2. Write the date of your birth; the date of the birth of your mother; of a friend.

3. Write from dictation the list of dates that your teacher will give you.[42]

31. Telling Interesting Things

Now the Christmas vacation is over. Of course you had a good time. Of course Santa Claus brought you something. It would be fun for every pupil to tell the class about his Christmas. Probably each one's Christmas was different in some ways from that of his classmates.

Oral Exercise.[43] 1. Did Santa Claus come to your home? Did you see him? If you did, tell the class how he looked. Show the class how he walked into the house. How did he talk? What did he say?

2. Tell the other pupils what Santa Claus brought you. If he brought you a little engine, or a sand machine, or a small airplane, or a steamship that runs by clockwork, or a baby sewing machine, or a music box, or a doll stove on which one can really cook, or some other interesting toy, explain to the class exactly how it works. Perhaps it would be pleasant if each pupil brought a toy to school and held it up before the class while he explained how it works.

3. What was the best fun you had during the Christmas vacation? Tell the class about it.

32. Story-Telling

JACK AND JILL*

"Clear the lulla!" was the general cry on a bright December afternoon. All the boys and girls of Harmony village were out enjoying the first good snow of the season. Up and down three long coasts they went as fast as legs and sleds could carry them. One smooth path led into the meadow. One swept across the pond, where skaters were darting about like water-bugs. The third, from the very top of the steep

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hill, ended abruptly at a rail fence near the road. There was a group of lads and lasses sitting or leaning on this fence to rest after an exciting race.

Down came a gay red sled. It carried a boy who seemed all smile and sunshine, so white were his teeth, so golden was his hair, so bright and happy his whole air. Behind him clung a little gypsy of a girl. She had black eyes and hair, cheeks as red as her hood, and a face full of fun and sparkle.

"It 's just splendid! Now, one more, Jack!" cried the little girl, excited by the cheers of a sleighing party that passed them.

"All right, Jill," answered he, and they started back up the hill.

Proud of his skill, Jack made up his mind that this last "go" should be the best one of the afternoon. But they started off, talking so busily that Jill forgot to hold tight and Jack to steer carefully. No one knows how it happened. They did not land in the soft drift of snow or stop before they reached the fence. Instead, there was a great crash against the bars, a dreadful plunge off the steep bank beyond, and, before any one could see what was happening, a sudden scattering of girl, boy, sled, fence, earth, and snow, all about the road. There were two cries, and then silence.

Down rushed boys and girls, ready to laugh or cry, as the case might be. They found Jack sitting up, looking about him with a queer, dazed expression, while an ugly cut on the forehead was bleeding. This sobered the boys and frightened the girls half out of their wits.

"He's killed! He's killed!" wailed one of the girls, hiding her face and beginning to cry.

"No, I'm not. I'll be all right when I get my breath. Where's Jill?" asked Jack stoutly, though still too giddy to see straight. — LOUISA M. ALCOTT, "Jack and Jill" (Adapted)

Oral Exercise. 1. Make believe that you are the Jack or the Jill in the story. Play that the accident has just happened. You are lying in the snow. Your classmates are standing around you wondering whether you are alive or dead. Slowly you sit up. What do they do and say? Let some of your classmates do and say these things. What do you say? What happens next? Play the story up to the time when the doctor looks you over and says that you will have to stay in bed a long time.[44]

2. Again make believe that you are Jack or Jill. Play that the accident happened some time ago. Tell your classmates about that afternoon's coasting and how it ended. Could you walk home that day? Did the other children lay you both on sleds and slowly

draw you to your homes? What did your mother do and say when she saw you coming? Did they put you to bed at once and run for the doctor? What did the doctor do and say?

3. Do you own a sled? Tell the class about this sled. Tell about going coasting on it.

4. What can one do with a sled besides go coasting? What was the best fun you ever had with your sled? Where were you? What did you do? After you have told the class about the fun you had, you may make one or two pictures about it with colored crayons. Perhaps the following list will help you to remember some good times you have had:

1. The first sled ride that I remember
2. Hitching behind with a sled
3. A race down a hill on sleds
4. The toboggan slide
5. The longest hill I ever coasted down
6. The steepest hill I ever coasted down
7. Six of us on a bob

5. Did you ever have an accident with your sled? Accidents sometimes happen. Perhaps you are very careful and have never had any trouble. But you have probably heard of accidents and narrow escapes. Tell the class of one, and explain how it might have been avoided.

33. Explaining Things

Winter is here. There are many games to play and many pleasant things to do after school and on Saturdays. You would enjoy talking with your classmates about these. Perhaps you can plan some good times together.

Oral Exercise. Make believe that your class is having a meeting to plan some fun for after school and Saturdays. What games do you think would be best? Think out a clear plan. Then stand before your classmates and explain it to them. Tell exactly how it is to be carried out. Tell where, when, and everything else they must know. The following list may help you to make a good plan:[45]

1. A skating party some Saturday
2. A skating race to see who is the best boy skater and who is the best girl skater in the class
3. Building one or two snow forts
4. A snowball battle between your class and another
5. A straw ride
6. A game of shinny, or hockey, between your class and another
7. A class tramp with the teacher through the woods or parks
8. A basket-ball game between your class and another
9. A class party at some one's house
10. A coasting party

Group Exercise. After the plans have been told, you and your classmates must decide which one you will carry out. You may wish to ask some of the speakers questions. At last the class may vote.

34. Words Sometimes Mispronounced

Some pupils do not know how to speak certain words correctly. If they did, their talks would be much more pleasing.[46]

Oral Exercise. 1. Pronounce the following words as your teacher pronounces them to you, in a clear, strong, and pleasant voice. Then read the whole list as rapidly as you can without speaking any word indistinctly or incorrectly.

looking	smiling	talking
seeing	laughing	hearing
walking	crying	saying
running	teasing	eating
jumping	speaking	paying

2. Use in sentences each of the words in the list above. Try to make sentences that will give pleasure to your classmates. Anybody can use the word *looking* to make uninteresting sentences like these:

Some one is *looking* for me.
I am *looking* for some one.
He is *looking* at me.

Try to make sentences like these:

The boys were looking at Jack's big red sled.

The girls were looking for a story book at the public library.

The hunter was looking at the panther, and the panther was looking at him.

Perhaps the teacher will write the best sentences on the board, or let the pupils who give them write them on the board.[21]

35. Telling Interesting Things

Far north of us lies a part of the world where it is very cold both in summer and in winter. It is so cold there that trees cannot live. No cities are to be seen there, and no farms. The people who make their homes in this world of ice and snow live by hunting and fishing. They are called Eskimos. Their clothes are warm suits made of the fur of the polar bear, the seal, and the reindeer. Let us learn about the Eskimos.

HOW THE ESKIMO BUILDS HIS HOUSE

The house in which an Eskimo family lives is made of ice and snow. First the builder makes a ring on the snow-covered ground. This he makes as large as he wishes the house to be. On this ring he places blocks of snow. Then he lays more blocks on top of these. Each row or ring of blocks is a little smaller than the

a funny man

row or ring below it. As more and more rows of blocks are laid, these rows at last close the top like a roof. Then snow is shoveled over it, until not a crack remains in the solid wall.

Now a narrow hallway is made. This is the only way into the house. It is long, and the opening is hung with skins. The Eskimos creep through it on their hands and knees.

There is only one window in the Eskimo's house. It is a small hole in the wall, over the low hallway. There is no glass in it, but it is covered with a thin skin that keeps out the wind and cold.[47]

Oral Exercise. 1. Can you think of a good reason why the Eskimos have no such houses as ours? Why have they no fine large coal or wood stoves in that cold country? What would happen if an Eskimo placed

our kind of stove in his house and started a roaring fire in it?

2. The Eskimo has only three things with which to build. What are they? If you had only snow and the skins and bones of animals to work with, what kind of house should you make? Can you think of any way in which you could make the Eskimo house warmer or safer?

3. Does the Eskimo way of building a house give you an idea of a good way of building a snow fort? Tell your classmates what you think would be the best way of building one. Shall you put a roof over it?

4. Play that you are an Eskimo. Make believe that you are in the frozen North and are just beginning to build yourself a new house. You have already drawn a ring on the snow-covered ground. Draw a ring on the floor of the schoolroom with a piece of chalk. Other pupils will play that they have come to the Far North in a ship. They will pretend that they know nothing about the way Eskimos live or build their houses. They stand around while you work at your new house. They ask you many questions about it. Stop in your work and explain it to them. Remember that they know nothing at all about it. Perhaps some of their questions will seem very stupid to you. But patiently explain to these strangers everything they want to know.

Group Exercise. The class will tell you and the other pupils how the meeting between the Eskimo and the strangers might have been played better. But first they will point out what they liked in the play. Several other groups of pupils will each try to show the class how the meeting should be played.

A bunny bear

Oral Exercise. Find out from a book or from your parents or your teacher some interesting fact about the Eskimos and the country where they live. Let it be something that you think the class does not know. The other pupils will do the same. Then each one will stand before the class and tell what he has learned.

Some might tell about how cold it is in this North-Pole part of the world.

Some might tell about polar bears, seals, reindeer, or walruses.

Some might tell the class what Eskimos eat and how they cook their food.

Some might tell about the inside of the Eskimo house.

Other pupils might tell the class about some of the men from our country who traveled in this cold part of the world. Some of these men wished to reach the North Pole.

Group Exercise. When each pupil has spoken, some of those who spoke best will tell again what they said. The teacher will write on the board what they say. Now the class will try to make this better. The following questions will help the class improve what has been written on the board:[48]

1. What is the best part of the account on the board?
2. Is anything important left out?
3. Could anything be left out because it is not needed?
4. Are too many *and's* used?
5. What could be added to make the account better?

Written Exercise. When all the accounts on the board have been rewritten, study the one the teacher selects. Notice the spelling of the hard words. Notice the capital letter at the beginning of each sentence and the punctuation mark at the end of each sentence. This study will make it easier for you to write the account from dictation without making any mistakes. Write it from dictation.

36. Study of a Poem

You remember, of course, that the house of snow in which Eskimos live has only one window. But this is only a hole in the wall, covered with a thin skin. There is no glass in it. So the little Eskimo boys and girls do not know the wonderful things that Jack Frost sometimes pencils on the windowpanes when children are asleep. The Eskimo children could not understand the poem below. But you have seen these sights on your own windows — castles, high and rocky places, knights with waving plumes, and trees and fruits and flowers. You will learn from the poem how Jack Frost paints them there.[9]

JACK FROST

The door was shut, as doors should be,
  Before you went to bed last night;
Yet Jack Frost did get in, you see,
  And left your window silver white.

He must have waited till you slept;
  And not a single word he spoke,
But pencilled on the panes, and crept
  Away again before you woke.

And now you cannot see the hills
  Nor fields that stretch beyond the lane;
But there are fairer things than those
  His fingers traced on every pane.

Rocks and castles towering high;
Hills and dales and streams and fields;
And knights in armor riding by,
With nodding plumes and shining shields.

And here are little boats, and there
Big ships with sails spread to the breeze;
And yonder, palm trees waving fair
On islands set in silver seas.

And butterflies with gauzy wings;
And herds of cows and flocks of sheep;
And fruits and flowers and all the things
You see when you are sound asleep.

For creeping softly underneath
The door when all the lights are out,
Jack Frost takes every breath you breathe,
And knows the things you think about.

He paints them on the windowpane
In fairy lines with frozen steam;
And when you wake you see again
The lovely things you saw in dream.

GABRIEL SETOUN

Oral Exercise. 1. How did Jack Frost get into the house? Has he visited your house this winter? Did he pencil, or trace, on your windows some of the pictures of which the poem speaks? Which ones?

2. What is a castle? What is a knight? What is a knight's armor? What is a knight's plume? Can you draw a picture of it on the board for those who do not know how it looks? Why did knights have shields? Draw a picture of a shield on the board.

3. Can you draw on the board a picture of a palm tree? Draw an oak or an apple tree beside it, so that every one will see how a palm tree is different. Explain your drawings.

4. Which part, or stanza, of the poem do you like best? Read it so that your classmates may see why you like it.

5. Play that you are Jack Frost. Show the class how you tiptoed into the room and out again without waking any one. Think of the following questions, and tell the class what you did last night when all children were sound asleep:

1. Did you visit more than one home?
2. What did you paint on the windowpanes?
3. Did you paint the same pictures in all houses?

Memory Exercise. When you understand every stanza in this poem, read the whole poem aloud several times. Perhaps the teacher will read with you, so that you may be sure to read correctly. After a few readings you will find that you can say the poem without looking at the book. It will be fun to see which pupils will know it first. But which pupils can recite it best?[49]

37. Game

Group Exercise. 1 Did you ever telephone? Make believe that you are telephoning to a classmate. Hold the make-believe telephone in your hands and call for the pupil with whom you wish to talk. He will take up his make-believe telephone and answer you. Ask him some questions. Listen to what he says. Reply to what he asks. In this way carry on a conversation with him.

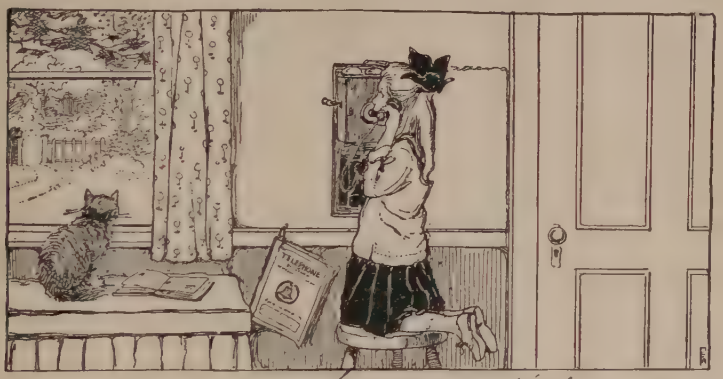
2. The class will listen, and when you have finished talking they will tell you what they liked and what they did not like in the telephone conversation. The following questions[16] will help the class to decide how the talks might have been better:

1. What interesting thing was said by the speakers?
2. Was any poor English used?
3. Were the voices of the speakers pleasant?
4. What might have been said that the speakers did not say?

3. Other pairs of pupils may now telephone. Each pair will of course try to make their conversation as bright as they can. The class will enjoy listening to the bright talks.

4. Would it not be a good plan, before going on with this game of telephoning, for the class to make a telephone directory? All names beginning with *A*

could be written on one page of a little notebook that you could make. All names beginning with *B* would go on another page. And so it would go on, through the *C's*, the *D's*, the *E's*, to the end of the alphabet. Then each name could be given a number, just as in telephone books. Perhaps the teacher will bring a telephone directory to class and explain it to you.



5. It might be fun to place in your telephone directory such names as Jack Frost, Santa Claus, Peter the toymaker's son, Joseph his brother, Queen Mab, the busy ant, the lazy grasshopper, and some of the Indians and Eskimos that you have come to know in this book. Then you could telephone to these. One pupil would be Jack Frost and would always answer when Jack Frost's number rang. Another would be Santa Claus, another would be Peter the toymaker's son, another Queen Mab, and so on.

6. You and your classmates may now have the following conversations over the make-believe class telephone:

1. A conversation between Queen Mab and Jack Frost about some pupils in your class

2. A conversation between Peter and Joseph about the lost magic ring

3. A conversation between the ant and the grasshopper in the fable

4. A conversation between an Indian boy and a white boy

5. A conversation between two fairies, one in the woods and one in Santa Claus's workshop

6. A conversation between a polar bear and a boy hunter (the bear objects to being hunted)

7. A conversation between an Eskimo girl and a girl in your class

8. A conversation between Santa Claus and the teacher about some pupils in your class

9. A conversation between two girls about a plan for a good time next Saturday with which to surprise the class

10. A conversation between two girls about a new dress that one of them will soon wear to school

38. Correct Usage — *May, Can*

A mistake that pupils sometimes make is to use the word *can* when they mean the word *may*. These two words do not have the same meaning. The following conversation shows this:

"Mother, can I eat another piece of pie?" once asked a boy at the dinner table.

"I suppose you can, Tom," replied his mother. "You have teeth to bite and chew, and there is room in your stomach for another piece. Yes, I suppose you *can* eat another piece. But you *may* not, because I want to save it for to-morrow."

Oral Exercise. 1. Read the following sentences and try to tell the difference in meaning between *may* and *can*:

1. I can run faster than you.
2. I can write my name.
3. May I write my name in your notebook? Will you let me?
4. May I run over to George's house, mother?
5. I can do many things.
6. May I read the book Santa Claus gave you?
7. I can read books.

2. Do you see that when you say, "I can do this," you mean, "I am able to do this"? What do you mean when you say, "May I go to the moving-picture theater, Mother?" Do you mean, "Will you permit me to go?"

3. Fill each blank in the sentences below with the right word, *may* or *can*:

1. John, —— you spell *Eskimo*?
2. Father, —— I go with John to the game?
3. Miss Brown, —— I change my seat?

4. Miss Brown, —— you see me when I stand here?
5. Mary, —— you find that book for me?
6. —— you touch the ceiling when you are on the chair?
7. —— I go home at three o'clock, Miss Smith?
8. Miss Smith, —— I borrow a pencil of Ruth?
9. Miss Smith, —— you speak French?
10. Miss Smith, —— I have another sheet of paper?

Game. 1. Let the boys write on the board a number of sentences in which *may* is used correctly. Then let the girls do the same. Now let the girls read the boys' sentences. The boys will read those written by the girls. Who made the fewer mistakes?

2. After all sentences have been corrected (if they need to be corrected), let the boys read their sentences aloud, and the girls theirs. The teacher will tell whose reading was the better.

39. Talking Over Plans

Valentine Day is near at hand. Why could not your class plan a special good time for that day? Other classes have done it. One plan would be for pupils to send each other valentines. You could have a post office right in the schoolroom. One of the pupils could be the postmaster. It would be the business of the postmaster to see that each valentine went to the right person.

Group Exercise. Make plans with your classmates for Valentine Day. Think out what should be done and how it should be done. Then stand before the class and explain your plan. The other pupils will explain theirs. At last the whole class will choose the one that seems best. The following questions will help in the making of plans:

1. How shall the class post office be run?

2. Who shall be the class postmaster? What shall he do? Shall there be letter carriers?

3. Would it be more fun for pupils to send short notes to each other than valentines bought at the store? Perhaps red-paper borders could be pasted around the edges of the letters? Some of the letters might be from Jack Frost, Queen Mab, Peter, and other friends you have met in this book.

40. Letter Writing

First of all, in getting ready for Valentine Day, you will need to learn how to write letters.

Oral Exercise. 1. Who wrote the first of the following letters? How can you tell? Who wrote the second? To whom is it written? To whom is the first written?

Dear Jill:

The doctor says that I am perfectly well again. I should like to go coasting Saturday. Shall we go together? I want to show you how careful I can be in steering a sled.

Jack

Dear Jack:

My mother will not let me go coasting. I wish you would come over to my house Saturday. We could write valentine letters together, to our friends. We could pop some corn too.

Jill

2. Do you see the little mark (:) after the words *Dear Jack* and *Dear Jill* in these two letters? That mark must always[50] be written there in a letter. Next, do you see how the first line in each letter is different from the other lines? The first line of a letter must always begin a little to the right of the other lines. Notice where the name of the writer of each letter is placed. Is there any mark after it?

Written Exercise. 1. In order that you may not forget the points you have just learned about letter writing, copy Jack's letter to Jill. Then compare your copy with the letter as it stands in the book, and correct mistakes.

2. Now read carefully Jill's letter to Jack. Notice once more exactly how the different parts of the letter are written. Write the letter from dictation. Then correct what you have written by comparing it with the letter in the book.

It is well that you now know how to write a letter. There is at this very time an important letter that needs to be written by you. As you know, the teacher

will soon choose some one in your class to be the postmaster for Valentine Day. Whom do you want for that position? Perhaps you would like to be postmaster yourself. Or do you want to be one of the letter carriers? The next exercise will give you a chance to tell the teacher.

Written Exercise. It would take too much of the teacher's time to listen to each pupil's opinion about those post-office questions.[51] Then, too, the teacher might not remember all that each pupil said. So there is only one thing to do. Each pupil must write his ideas and wishes in a letter to the teacher. Write your letter, beginning it thus:

Dear Teacher:

Tell in your letter exactly what you would tell the teacher in a private talk. No one but the teacher will see your letter.[52]

41. More Letter Writing

When Valentine Day comes, you will wish to write very good letters to your classmates. You already know how to write a letter, but it is another matter to write a bright letter.

Do you remember that boy, Tom, who once dreamed about an owl and an elf? One day Tom told his mother that his school was planning a special good time for

Valentine Day. "We shall have a post office in our room," he said. "Everybody is to send everybody else letters."

"What kind of letters are they to be?" asked his mother.

"Well," answered Tom, "each pupil is to write at least one bright letter about himself. Those who receive the letters have to guess who wrote them. You see, we do not sign our names."

Tom had already written his letter, and he showed it to his mother. It was to his best friend, Fred. Here it is:

Dear Fred:

I am four feet three inches tall. I weigh seventy-five pounds. I like to run and jump. I like to read books, too. I am your best friend.

Somebody

Oral Exercise. What do you think of Tom's letter to Fred? Is it a bright letter? How does every sentence in it begin? Do you like to have all the sentences begin the same way?

Tom's mother read the letter. Then she read it again. Then she said, "Tom, you can do better than that."

Tom was surprised. He thought it was a good letter. "Are there any mistakes in it?" he asked.

"No, there is not a single mistake in it," answered his mother. "You have the right mark after the words *Dear Fred.* You have begun every sentence with a capital letter. You have the right mark at the end of every sentence. But, Tom, it is n't a bright letter."

"How shall I make it bright?" asked Tom.

His mother smiled. "Look at the first sentence in your letter," she said. "It tells that you are four feet three inches tall. How uninteresting that is! Who cares to know your exact height, down to an inch! Why not say instead, 'I am a funny little blue-eyed chap with brown hair all over the top of my head'! Would not that be much brighter than 'I am four feet three inches tall'? Now look at the next sentence. It tells that you weigh seventy-five pounds. How uninteresting that is! Is some one thinking of buying you by the pound, as if you were a little pig or a calf? Why not say instead, 'I am as round and fat as a ball of butter'? Look at the third sentence. It says that you like to run and jump. That is true. You do like to run and jump. But why not tell it in a bright way? You might have said, 'My brother says I can run like a deer and jump like a frog.'"

Tom took the letter back and gave a shout. "I see what you mean," he cried. "I 'll write the whole letter over." A little later he showed his mother the following:

Dear Fred:

I am a funny little blue-eyed chap with brown hair all over the top of my head. I am as round and fat as a ball of butter. My brother says I can run like a deer and jump like a frog. My sister says I am a bookworm. But rather than be a deer or a frog or a bookworm, I want to be your best friend.

Somebody

Oral Exercise. Which of the letters that Tom wrote do you like better? Can you tell why? Point out bright sentences in his first letter. Point out interesting sentences in his second letter.

Tom was very much pleased that he had written his letter over. "The next time I have to write a letter," he said, "I shall write two, and send the second one."

"That's a good plan," said his mother. "First write the best letter you can. Then read it over and make it better." Tom began at once to write more letters for Valentine Day. "It's fun," he said, "and the teacher told us that we might send more than one if we cared to." He followed the new plan of writing a first letter, rather rapidly, and then slowly writing it over and making it better. Then he would throw away the first. Tom worked more than an hour. At the end of that time he showed his mother three letters. Here is one, written to a schoolmate named Marjorie:

Dear Marjorie:

I have two blue eyes and a roof of brown hair. Besides, I have a nose, a mouth, and two ears. But I must not tell you any more, or you will guess who I am. My name is short and begins with *T*.

Somebody

Tom's next letter was written to George, the biggest and strongest boy in the room. He and Tom were good friends. Probably Tom wrote the letter in order to have some fun with George. This is it:

Dear George:

I am the boy who can spank you. I think I shall do it soon, if I feel like it. Better be good when I am near. Of course you know who I am. My name is short and begins with *T*. Better be good, George.

Somebody

Tom's mother asked whether this letter might not hurt George's feelings.

"Oh, no," laughed Tom. "He knows that I am only joking. Why, he is so big and strong, he could spank me, if he wanted to."

Tom's third letter was to a friend whose name was Mary. Tom liked to tease her. Only a few days before, he had thrown snowballs at her. Here is the letter:

Dear Mary:

I am the very, *very* good boy who *never* teases you. I never pull your hair. I never throw more than one snowball at you, at a time.

Somebody

Oral Exercise. 1. Which one of the three letters by Tom do you like best? Read the sentence or sentences in it that you like specially.

2. What plan does Tom follow in writing letters? Why did he decide to follow this plan?

42. Still More Letter Writing

Written Exercise. 1. Write a letter for Valentine Day. Write it to one of your classmates. Have your letter tell about yourself, just as Tom's told about himself. Sign it *Somebody*, and let the receiver guess who wrote it. Better write the letter twice. Make the first one as good as you can, but write it rather rapidly. Then read it over carefully and make it better wherever you can. Let the second letter be the one you send.

2. If you would like to write more than one letter, as Tom did, do so; but it is better to write one very carefully than two or three carelessly.

Now all the letters should be taken to the class post office. Each letter should be folded and should show on the outside the name of the person to whom it is

to go. Perhaps the class postmaster will have a box for all this mail. In this the letters may be kept until Valentine Day. On that day the entire mail should be sorted by the postmaster. All the letters for each row may be placed in a separate pile. The letter carriers, one for each row, will deliver them.

43. Improving Letters

After the valentine letters have been read, and the writer of each has been guessed, it will be time to copy some[53] of the letters on the board for the following exercise.

Group Exercise. 1. The first letter on the board should be read carefully by the class. You and your classmates should tell clearly what you like and what you do not like in it. The teacher will rewrite it on the board as the class tells how it can be made better. The following questions will help in this work:

1. Is the letter as good as it might be?
2. What do you like best in it?
3. Can you tell how it may be made better?
4. What bright thought might be put in the letter?
5. Are there any mistakes in the letter?

2. Other valentine letters should be studied in the same way.

44. Study of a Poem

Our friend Tom, who wrote the bright letter we read a few days ago, was somewhat careless about putting his things in their proper places.

"I wonder where my cap is," he shouted one morning, just as it was time to hurry to school.

"Where did you put it?" his mother asked quietly.

"On the hook in the hall," answered Tom.

"Well," said his mother with a smile, "if you are sure you put it there, Mr. Nobody must have taken it away. Perhaps he threw it on a chair in the kitchen or on the table in the hall."

And there, to be sure, on a chair or table somewhere in the house, or even on the floor, the cap was found. Mr. Nobody had put it there.

On another day Tom was unable to find a story-book he had been reading.

"I'm sure I put it back in the bookcase," he said.

"Isn't it there now?" asked his mother.

"No!"

"Then Mr. Nobody must have been reading it," she answered. "He always forgets to put the books back where they belong. Perhaps he left it on the lounge, where you were reading last night."

And there, to be sure, in a corner of the lounge, was the lost book.

In Tom's house Mr. Nobody was always doing mischief. He was always mislaying Tom's things. He was always tearing his books, leaving doors ajar, and making finger marks on the doors. Now and then he spilled the ink on Tom's desk. He usually forgot to put Tom's boots where they belonged. He was so careless and forgetful that he got Tom into trouble nearly every day.

Does Mr. Nobody visit your house, too? If he does, you will understand the following poem about him:

MR. NOBODY

I know a funny little man,
  As quiet as a mouse,
Who does the mischief that is done
  In everybody's house!
There 's no one ever sees his face,
  And yet we all agree
That every plate we break was cracked
  By Mr. Nobody.

'Tis he who always tears our books,
  Who leaves the door ajar;
He pulls the buttons from our shirts,
  And scatters pins afar;
That squeaking door will always squeak
  For, prithee, don't you see,
We leave the oiling to be done
  By Mr. Nobody.

He puts damp wood upon the fire,
That kettles cannot boil;
His are the feet that bring in mud,
And all the carpets soil.
The papers always are mislaid,
Who had them last but he?
There's no one tosses them about
But Mr. Nobody.

The finger marks upon the door
By none of us are made;
We never leave the blinds unclosed,
To let the curtains fade.
The ink we never spill, the boots
That lying round you see
Are not our boots; they all belong
To Mr. Nobody.

UNKNOWN

Oral Exercise. 1. Read the poem again in order to see which of the four stanzas you like best. Can you tell why? Look through the poem and tell all the things that Mr. Nobody does. Which of them has he done at your house?

2. Did you ever see Mr. Nobody at your house? Do you think you could catch sight of him if you looked in the mirror? Make believe that you did see him at your house. Tell your classmates exactly how he looked.[54]

Group Exercise. As each pupil gives the class a picture of Mr. Nobody the class will say whether this picture looks like the pupil speaking. Then the class will point out what they liked and what they did not like in that pupil's way of speaking. These questions will help in this work:

1. Did the pupil stand squarely on both feet, or was he so weak that he had to hold onto a chair or desk to keep from falling over?

2. Did he speak so clearly that every one in the class could understand him?

3. Did he make a stop at the end of every sentence and drop his voice there to show that the sentence was finished?

4. Did he use too many *and's*?

45. Making a Little Book

Would it not be pleasant for you and your classmates to make a class picture book? Perhaps you do not know how to make one. This is the way. Every pupil writes a few sentences that tell how he looks. These give the reader a picture of each writer. Then these pictures are all put together in a little book.

One pupil might write this picture of herself:

> I am a short little girl with straight yellow hair, blue eyes, and red cheeks. My mother says I am always giggling. So my picture would show my round face covered with smiles.

Another pupil might write as follows:

> I am a boy with black hair that is curly, brown eyes, and a long, thin nose. You would know me by my size, for I am the tallest pupil in the room.

Written Exercise. Write a picture of yourself. Write what will help a reader to see you as you are. You need not say that you have two eyes, two ears, two arms, and

two legs. But if you have only one leg, or only one arm, say that. If you wear your hair in two braids, say that. Perhaps you will write twice, using the first writing as a help for the improved second writing, as Tom learned to do when he wrote letters.

Group Exercise. 1. When every pupil has finished his picture of himself, all these should be given to the teacher. Then the teacher will read one after another aloud, and the class will try to tell whose picture each

one is. You see, this will be like a game. If the class cannot guess a picture, the teacher will read the name of the writer. Then the class will explain what should be added to the writing, or changed in it, so that it may give a true picture of the writer.

2. You and your classmates should now rewrite your pictures, making them better. After that they should be neatly copied. Then[55] all these pictures should be fastened together to form a book. A cover should be made for the book, on which may be written words like these:

PICTURE BOOK
OF THE
PUPILS OF MISS SMITH'S ROOM

46. Correct Usage — *No, Not, Never*

I have n't	means	*I have not*
you don't	means	*you do not*
he does n't	means	*he does not*
never	means	*not ever*

It is a common mistake to use two *not*-words in a sentence when one is enough. Each of the following sentences is correct. Each contains only one *not*-word.

1. I have *never* seen your father.
2. I *have n't* ever seen your father.

3. I have *no* money in my pocket.

4. I *have n't* any money in my pocket.

5. I *don't* see any mistakes in this example.

6. I see *no* mistakes in this example.

7. I *don't* ever go down that street at night.

8. I *never* go down that street at night.

Oral Exercise. 1. Point out the *not*-word in each of the eight sentences above. Are there any sentences there that need another *not*-word? Do you see that the second sentence is only another way of saying the first? Which sentence do you like better, the first or the second? The third or the fourth? The fifth or the sixth? The seventh or the eighth?

2. Say each of the following sentences in another way without changing the meaning:

1. I have n't any ink.

2. He has no book.

3. She has n't any paper, and I have n't a pencil.

4. I have no ticket.

5. My father does n't do any work on Saturday.

6. My father does not play any kind of instrument.

7. Have n't you ever seen a circus?

8. I have no pocketknife.

9. I have n't seen a ball game this year.

10. He had no money to spend.

Game. A pupil, who may be called *John*, is sent from the room. The teacher gives a flower, a piece of colored paper, a thermometer, or some other object that is not usually found in pupils' desks, to a member of the class. Then John is told that he may return.

TEACHER: John, some one in this room has a flower (or whatever the object may be) in his desk. Try to guess whose desk it is. You may ask any of your classmates whether they have it.

JOHN (to a classmate): Have you that flower in your desk?

THE CLASSMATE (if he does not have it): I have no flower in my desk (or, I haven't any flower in my desk).

THE CLASSMATE (if he has it): I have it in my desk. Here it is.

47. Telling Interesting Things

Oral Exercise. 1. What kind of dog should you like to have for your pet? Stand in front of the class and tell your classmates why you like that kind of dog and what you would do with him.

2. Dogs can do many useful things. Tell the class of a remarkable thing you have seen a dog do. If you

cannot do that, tell of some intelligent and brave deed which you have heard that a dog did. Perhaps the following list will help you:

1. Some dogs are faithful watchdogs. They may be trusted to guard a house, a small child, an automobile, or a flock of sheep.
2. Some dogs are used in hunting.
3. Some dogs are good rat catchers.
4. Some dogs are taught tricks. Such dogs are sometimes seen at the circus.
5. In some countries dogs are used to haul carts; in others they draw sleds.
6. The St. Bernard dog and the Newfoundland dog are famous as life-savers.
7. Dogs make good playmates for boys and girls.

3. Think of a dog you like. Without telling what kind of dog he is, make your classmates see exactly how he looks. There is no need of saying that the dog has four legs, two ears, two eyes, and a tail. Every dog has these. But tell what the class must know in order to see the dog as you see him in your mind. Perhaps you will make the class see a picture something like one of the following:

I

My dog has long hair, but he himself is short. He looks like a white muff. His bark and bite are sharp, but no one is afraid of him. He might just as well be a rabbit.

After a painting by Landseer

II

The dog I am thinking about is nearly as tall as I am. He is so heavy that I cannot lift him off the ground. He is so strong that he can carry me. His beautiful brown and white hair is long and curly. He is a good dog, and I should feel safe with him anywhere on the darkest night.

Group Exercise.[56] 1. The class will try to guess the kind of dog each pupil tells about. Then it will tell each speaker (1) what was good in his talk, and (2) where the talk might have been better.

2. Some of the talks should be given a second time. This time the teacher will write them on the board.[17] How can each of them be made better?

3. You and your classmates might make an interesting dog picture book. After writing about each dog, you could draw his picture or cut it out of a magazine and paste it beside what you have written.[57]

48. Study of a Picture Story

I

Oral Exercise. 1. What is happening in the first picture on the next page? Does the dog want to go along? Why do the boys not take him?

2. Make believe that you are the boy on the back seat in the boat. Look at the dog as that boy looks at him. Hold up your finger as the boy does. What does that mean? Now, as your boat slowly moves from shore, talk to the dog. Are you sorry that he must stay? How do you show that? Do you sternly warn him not to leave his post?

Group Exercise. 1. Some of your classmates will now play that they are talking to the dog. Each tries to show how it really happened.

2. The class will tell what it likes in each pupil's talking and playing, and what it does not like. The following questions will help the class:

1. Did the pupil talk as he really would talk to his dog if the class were not there to hear him?

2. What was the best thing he said?

3. What might he have said that he left out?

AN UNFINISHED STORY

Oral Exercise. 1. You and a classmate may now play that you are the two boys in the first picture. Make believe that you are just arriving at the lake on your bicycles. Jump off and lean them against trees.[58] Talk about the lake and the beautiful day. Look the boat over and talk about your plan to go rowing. Talk about where to leave the bicycles. Decide to have the dog watch them. Explain this to the dog. Tell him you are sorry that he cannot go along. Then untie the boat, jump in, and push off. One of you is rowing. The other is sitting on the back seat and talking to the dog.

2. Two other pupils, and two others, may now play the same happenings.[59] They should try to talk exactly as they would if they were really the boys in the picture. Those two boys probably talked all the time.

Group Exercise. The class will tell what it likes in each playing of the picture, and what it thinks could be done better. The following questions will be useful in these talks:

1. Did the boys jump off their make-believe bicycles as if these were real? Did they lean them carefully against trees?

2. Did they talk together as if they were really on a day's picnic?

3. Did they get into the boat carefully? Did one of them row the make-believe boat as if it were a real boat? Did he look back now and then to see where he was going?

4. Which two boys played the picture best? Which two talked the best?

II

In the second picture the boys are seen on the water, well out from shore. They have just made an unpleasant discovery.

Oral Exercise. 1. Play that you are one of the boys in the boat and have suddenly discovered your dog in the water near by. Look as you think this boy looked. Say what you think he said to the dog. Say what he said to the boy rowing the boat.

2. Now, with a classmate, play this part of the story. Begin where you stopped in the first picture. You have left the dog on shore and are rowing out into the middle of the lake. What can you see out there? What do you say to each other? Think of the things that two boys out in a boat would talk about, — birds flying by, fish, the sky, the depth of the water, whether they could swim ashore. Say these things. Then, right in the middle of your good time, the dog! After you have scolded him, you and your classmate talk together about what to do. What does each say, and what do you decide?

Group Exercise. Other pupils will now play this part of the story in their own way. Each two will try to show the others the best way. After each playing, the class will talk about it. These questions will help the class to see whether the playing was good or not:

1. Did the players talk enough? What more could each one have said?

2. Did they act and move as if they were sitting in a boat out on a lake or as if they were standing on dry land?

3. Did they lean over the edge of the boat and look for fish? Did they speak about how the shore looked from the middle of the lake? Did they see other boats on the water?

Oral Exercise. How did the story end? Did the boys row on and let the dog swim after them until he got tired and returned to shore? Or did they take the wet animal into the boat and leave the bicycles to take care of themselves? What happened then? Were the bicycles still there when the boys returned from their boat ride? Tell your classmates how you think the story ended. If the ending is a good one, the teacher may ask you and other pupils to play it.

Group Exercise. The teacher will write some of the story endings on the board. Perhaps one or two pupils who have told good endings may write these on the board. Then the class will try to make each one better.[60] The following questions will help in this class work:

1. Does every sentence begin with a capital letter?

2. Does every sentence end with the right kind of mark?

3. Are there mistakes in any sentence?

4. Where can better words be used than those of the writer?

5. Where can a sentence or two be added to make the story better?

Written Exercise. Of all the story endings that have been corrected and rewritten on the board, the best one should now be copied. As you copy, notice the spelling of the hard words, the capitals, and the punctuation marks. Then, together with two or three classmates, correct your work and theirs.

49. Correct Usage — *Went, Saw, Came, Did*

An interesting game is sometimes played by pupils, which teaches them to use four words, *went*, *saw*, *came*, and *did*, correctly. Besides, it teaches them to have sharp eyes.

Game. Many things are placed on the teacher's desk. At a word all the pupils in the class march past the desk and try to see everything on it as they pass. When they have returned to their seats, the teacher asks questions that the pupils answer. For example:

TEACHER (to first pupil): Tom, what did you do?

TOM: I *went* to your desk, I *saw* a pencil on it, and I *came* to my seat. That is what I *did*.

TEACHER (to the next pupil): Mary, what did you do?

MARY: I *went* to your desk, I *saw* a knife on it, and I *came* to my seat. That is what I *did*.

Each pupil must name an object on the desk that no other pupil has spoken of. One of these objects the teacher has marked on its under side. The pupil

A STORY TO FINISH

2. Look at the second picture and tell what has happened since the boys tied the dog to the bicycles. How did the boat happen to upset? Is this dog a good swimmer? Could he probably save the drowning boy if he were not tied? What will happen next? This exciting story might end in several ways. Tell the class how you think it ended. Begin your story with the tying of the dog.

52. Letter Writing

It is over a month since you mailed a letter in the class post office. Shall we have another letter-writing day? It might be fun for all the pupils to send short letters to each other.

Written Exercise. 1. Think of a question that you would like to ask one of your classmates.[62] It may be something you really want to know, or it may be a question that you are asking just for fun. It does not matter. Write a short note asking the question.

2. Before mailing the letter, read it over several times with one of the following questions in your mind at each reading:

1. Have you begun the letter correctly? If it begins with a greeting like *Dear Tom* or *Dear Mary*, there should be this mark (:) after the name of the pupil to whom you are writing.

2. Have you written your own name in the right place at the end of the letter? No mark should follow your name.

3. Does the first line of the letter begin a little more to the right than the lines below it?

4. Did you place a question mark at the end of the question you are asking?

5. Would it be a good plan to write your letter over so that it will be one of the best and neatest letters in the class post office?

3. The class letter carrier will bring you the letter that one of your classmates has sent you. Write a letter[63] answering the question you have been asked. You know how to write dates. Place in the upper right-hand corner of your letter the date of your writing. The following letter shows the date written in the right place and in the right way:

March 25, 1921

Dear Tom:

The question you sent me is the same as the one my letter asks you. I wonder whether the answers will be the same. My answer is, Yes, I do want to go to the woods next Saturday.

Fred

53. Words Sometimes Mispronounced

It is very pleasant to listen to speakers who make no mistakes in pronouncing words. In the list below are some of the words that give trouble to some pupils.

Oral Exercise. 1. Listen carefully as the teacher pronounces the words in the following list. Then read the

whole list as rapidly as you can, pronouncing no word incorrectly or indistinctly.

again	drowned	could have	to-morrow
Tuesday	you	window	nothing
picture	threw	into	February
I wish	Italian	chimney	just

2. Ask your classmates questions in which the words above are used. The answers, too, should use words from the list.

54. Telling about Spring [64]

Written Exercise. Make a list of all the birds you know. Make a list of all the flowers you know. Make a third list of all the flowers, birds, and animals other than birds, that you have seen this spring.

Correction Exercise. The teacher will now write three lists on the board. The first will give the names of all the birds the class knows. The second will name all the flowers the class knows, and the third all the flowers and all the birds and other animals that have been seen this spring. Compare your own lists with those on the board, and correct any mistakes in spelling that you may have made.

Group Exercise. Think of one of the birds or flowers or animals in your three lists. Tell your classmates an interesting fact about it. Tell it in two or three

sentences. Thus, you might choose the bluebird from your list and say:

> A pair of bluebirds is building a nest in a bird-box my father put up. They lived in the same box last year.

Your classmates will tell about some bird or flower or animal in their lists. The teacher will write some or all of these groups of sentences on the board,[65] or ask some of the pupils to write their own on the board. Then the class will try to improve each of these short accounts. Thus, what was said about the bluebird might be changed to read as follows:

> A bluebird family has rented the birdhouse that my father built in our back yard. They seem to like it, for they lived there last year. Perhaps they will buy it some day and decide to live there always.

Or:

> Mr. and Mrs. Bluebird have started housekeeping in a little flat near my home. I saw them getting the straw mattress ready. They are old neighbors, for they lived here last summer.

Or:

> Our old neighbors, the Bluebirds, have returned from the South. They always go there for the winter. Now they are busy opening their summer cottage. We are glad to see them again.

55. Correct Usage — *I am not*[66]

Game. The teacher asks a pupil to stand before the class. This pupil plays that he is a certain bird, flower, or animal other than a bird, that is seen in the woods in the spring, but he tells no one except the teacher what he is. The class must guess this. No pupil may guess more than once, and only ten guesses are allowed the whole class. The pupil before the class says nothing except that he is or is not the bird, flower, or animal guessed. The game moves along as follows:

FIRST GUESSER: Are you a dandelion, John?
PUPIL BEFORE THE CLASS: No, Fred, I am not a dandelion.
SECOND GUESSER: Are you a turtle, John?
PUPIL BEFORE THE CLASS: No, Mary, I am not a turtle.
THIRD GUESSER: Are you a song sparrow, John?
PUPIL BEFORE THE CLASS: Yes, Nellie, I am a song sparrow.

The pupil who guesses correctly is the next flower or bird. If no one of the ten guesses is correct, the pupil before the class says, "Classmates, I am a song sparrow." Then he names the pupil who is to take his place in the game.

56. Riddles

One day our old friend Tom read his mother a riddle he had made. This is it:

I am a tiny little thing and have an orange face. What am I?

"Can you guess it, mother?" he asked. "A dandelion," she answered. "Yes, that's right," said Tom. "What do you think of it?"

"It's a pretty good little riddle," his mother replied, "but I think you can make it better. Is *orange* the best word for a dandelion? And should you not put in something to show that you do not mean a bird? Your riddle, as it is, would do for a yellow bird as well as for a dandelion."

Tom thought this over. Then he wrote the following riddle:

> I am a tiny little thing with a bright yellow face. I have no legs or wings, but I come and go with spring. What am I?

Tom's mother was very much pleased with this riddle, and so was Tom. Tom thought he could not make it the least bit better. The next day, however, he had made the riddle over once more. "This," said Tom, "is the very best that I can do."

Here it is:

> My face is bright yellow. I have hundreds of brothers and sisters. We have fine parties on the lawn. I cannot walk, but I can fly when I am old and white-haired. What am I?

Oral Exercise. 1. Which of Tom's three riddles do you like the best? Which do you care for least?

Why? Do you think the third riddle is too long? What is in the third riddle that you do not find in the second?

2. Can you make a riddle of your own about the dandelion?

3. Make riddles for your classmates to guess, about flowers, birds, and animals that are seen in the spring.

Written Exercise. Write on paper the best riddle of a bird or a flower that you can make. Then, as Tom did, think it over a little longer and try to make it better. When you think it is so bright that your classmates will be much pleased with it, read it to them.[67]

Group Exercise. Some of the riddles should now be copied neatly on the board. It will be fun for the whole class to try to make them better. The very best ones the teacher will copy in a book to show to other classes.[37]

Written Exercise. 1. Copy the riddle or riddles that your teacher chooses. As you copy them, notice the spelling of the words, the capital letters, the punctuation marks, and the beginning of the first line of each riddle. This will help you to write the riddles correctly when you reach the next exercise. Together with another pupil, correct your copy and his.

2. Write from dictation the riddles you have copied. Then correct any mistakes you may have made. You may do this work of correcting either alone or with one or more other pupils.

57. Talking Over Plans

Why do you not plan a spring festival with your classmates? It might be held on a Friday afternoon. Every pupil could invite his parents and friends. They would be pleased to come. The festival would be one way of showing how glad you and your classmates are that spring has come.

Oral Exercise. 1. Make a plan for a spring festival.[68] Talk your ideas over with your father and mother. Then stand before the class and tell the other pupils what your plan is. The following questions may help you to make a plan that your classmates will enjoy carrying out:

1. Shall the festival be held in the schoolroom or outdoors in the school yard or in a public park?

2. Shall you decorate the room with spring flowers and draw on the board colored pictures of birds?

3. Shall the festival begin with a march by the pupils?

4. Do you know a suitable story that could be played by a group of pupils?

5. Could some suitable poems be recited?

6. Would it be a good plan to have each pupil play that he is a spring flower or a bird and make a riddle about himself for the visitors to guess?

7. How shall visitors be invited? Shall each pupil write a letter inviting somebody, addressing and stamping the envelope, and mail it in the United States Post Office?

2. It would be fun to have you and a classmate talk the spring festival over on the class telephone. Of course this is only a make-believe telephone, but two pupils can talk to each other over it just as well as if it were real. Tell your classmate at the other end of the telephone what you think of the spring-festival plan. Ask him questions about it. He will ask you questions.

3. Use the class telephone to invite persons to the spring festival. Different classmates of yours will play that they are Mr. Brown and Mrs. Brown and others whom you wish to invite. Tell them about the spring festival. Tell them why the class will have it, and what it is to be like. Then invite them to come.

Group Exercise. The class of course hears these telephone conversations. After each one the class should talk about it with the following questions[69] in mind:

1. Did the speakers telephone in clear, pleasant voices that could easily be heard?

2. Were the speakers polite to each other?

3. Did the speakers make any mistakes in English? Did they pronounce any words incorrectly?

4. Did the speakers say bright things that every one likes to hear?

5. Can you think of anything the speakers might have said to make the telephone talk more interesting?

58. Letter Writing

A few days before the spring festival you will be inviting your parents and friends to come to it. You could write short letters asking them to come. You could take your letters to their houses or you could send the invitations by mail.[70]

Here is an invitation to the spring festival. It was written, as you see, by a boy named George Smith to his friend Mr. Brown.

May 9, 1921

Dear Mr. Brown:

Come to our spring-festival.

George Smith

Oral Exercise. What do you think of George Smith's invitation? What do you think Mr. Brown will say when he receives it? Does George Smith seem to be a very polite

boy? How could the invitation be made more polite? What should the invitation tell about the spring festival?

Written Exercise. Write one of your invitations for the spring festival. Put in it all that you think such an invitation should say to the one who receives it. Before you begin it, notice how the following greetings are written. This may help you in writing yours.[71]

Dear Mr. Brown:	Dear Friend:
Dear Mrs. Brown:	Dear Uncle:
Dear Miss Brown:	Dear Teacher:

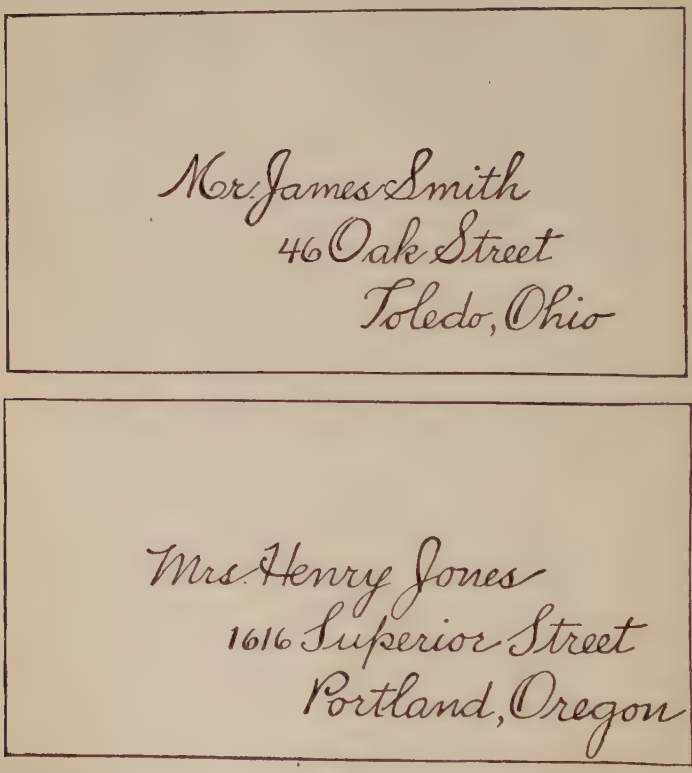
Group Exercise. A number of the invitations should now be copied neatly on the board. Then you and your classmates may point out what is good in each, and may try to make each one better.

59. Addressing Letters

If you send your invitations by mail, you will need to know how to write the addresses on the envelopes. Perhaps you can learn this most quickly by carefully copying addresses that are correctly written. Before copying them you should read them with care. Notice every capital letter and punctuation mark.

Oral Exercise. Read the name of the person to whom each of the following envelopes is addressed. Is it placed nearer the top or the bottom edge of the envelope? Is it nearer the right or the left edge of the envelope?

Is it placed exactly in the middle of the envelope? Is the second line of the address exactly under the first line? Is the third line exactly under the second line?



Written Exercise. 1. Draw lines to mark off an envelope on your paper. Then copy the first of the addresses above. Mark off another envelope, and copy the second address.[72]

2. Cut figures of paper the size and shape of an envelope, and on each write one of the following addresses:

1. The address of your father
2. The address of your mother
3. Your own address
4. The address of a friend not in the class
5. The address of a friend who is a classmate

60. Telling Interesting Things

Oral Exercise. 1. When did you last go to the circus? [73] Of course you remember many interesting things about it. Think of these a minute; then tell your classmates about them. Perhaps the following questions will help you remember:

1. Did you see the circus come to town early in the morning?
2. Did you see the men putting up the tents?
3. Did you see the parade?
4. Where did you buy your ticket?
5. What did you see first when you entered the tent?
6. What did you like best of all you saw and heard?

2. If you were old enough to travel with a circus, and if your parents would allow you to go, what should you most like to be? Should you like to be an animal trainer? Should you like to be a horseback rider?

Should you like to be a juggler, a tightrope walker, or a clown? Tell your classmates what you would be if you could join a circus. Besides, tell what that kind of performer needs to know and do. Tell how he does some of his tricks.

You and your classmates may now plan to make a book about the circus. Each pupil should write a page for it. One could tell about the parade, another about the tents and the seats and the rings, another about the horses, another about the jugglers, another about the trapeze performers, and so on. When all the pages are finished, they should be bound and a cover put on them. On the cover might be written or printed in large letters:[74]

THE CIRCUS BOOK

MADE BY

THE PUPILS OF MISS SMITH'S CLASS

Written Exercise. Choose what you will write about for the circus book. Think what you can say that your classmates will enjoy reading. Then write the account. Better write a short and bright account than a long and stupid one. First, write on your paper rather rapidly the best account you can. When this is finished, read it several times and try to make it better.

If you were writing about the juggler, your first, rapidly written account might read like this:

THE JUGGLER AT THE CIRCUS

There was a juggler at the circus. I cannot tell all the tricks he did. It must take a long time to learn to do tricks. I wish I could do some.

Of course this first, rapid account can be made much better. It does not tell how the juggler looked. It does not tell clearly what he did. After you have added these and other points, the account might be like this one:

THE JUGGLER AT THE CIRCUS

I saw the wonderful Japanese juggler at the circus. He was dressed in red silk. He stood in the ring before all the people. I saw him do one trick after another. It was like magic. He threw five shiny, sharp knives up in the air. He kept them flying up and down without dropping one.

Group Exercise. Some of the circus stories should be copied neatly on the board. Then the whole class may try to make them better before they are copied on the pages of the circus book.[75]

61. Making Riddles

Oral Exercise. Make believe that you are one of the performers or one of the animals in a circus. Tell your classmates two facts about yourself: (1) what you look like and (2) what you do. But do not tell what you are. Thus, you might say:

> I look just like you, but I spend much of my time in a cage. No, I am not a monkey. It is my business to be in a cage. Lions are afraid of me, and I am afraid of them, but you can see us side by side in the same circus cage in every parade. What am I?

Or you might say:

> My face is pale, and my clothes are white. I look like a very foolish, sad, and solemn person. Everybody laughs at me. I don't mind it. It is my business to look silly. If I did not look silly, I should lose my place in the circus. What am I?

Your classmates will try to guess what you are.

Group Exercise. 1. Some of the riddles may now be written on the board. Then the class will try to make them better. The teacher will write each improved riddle beside the one from which it was made.

2. When everybody in the class has made a riddle, and all the riddles have been guessed, you and the other pupils will enjoy having a circus parade. In this circus parade the whole class marches around the room and up and down the aisles. Each pupil plays, as he did in making the riddles, that he is one of the performers or one of the animals in a circus. Each without speaking tries to show what performer or animal he is. For example, if you are a circus horse, show it by prancing about, but do not lose your place in the parade. If you are an elephant, show it by your walk. You might use a piece of rope or cloth for an elephant's trunk. If you are a horseback rider, show it by talking to your horse in low tones and by holding him in line. If you are a clown, show it by acting as clowns do.[76] If you are a musician, play your instrument as you march.

Perhaps the teacher will let the parade pass into the hall, so that the piano may be played as the class marches.

62. Telling about Wild Animals[77]

Sometimes boys and girls play menagerie. Each makes believe that he is the keeper or trainer of some wild animal. When his turn comes, he stands before the class and tells about the animal that is supposed to be in a cage at his side.

AFRICAN LION

Oral Exercise. Choose the animal of which you will play that you are the keeper. Then tell the class about this animal. Tell everything interesting that you know or can find out about it. Perhaps the following list of questions will help you to think of what to say:

1. What does the animal look like? What is its size, color, and shape?

2. Where does the animal live?

3. How does it live? How does it obtain its food?

4. Is the animal very different from most wild animals in any important ways?

5. Can it be easily tamed?

Group Exercise. 1. The two following accounts are such as a make-believe trainer might give of a lion. One of these is much better than the other. Can you tell which is the better one?

2. What do you like in the first account? Notice that all of the sentences begin in the same way. Do you like that?

3. Do you like the word *frames* in the second account? What is the difference in meaning between *dangerous* and *cruel*?

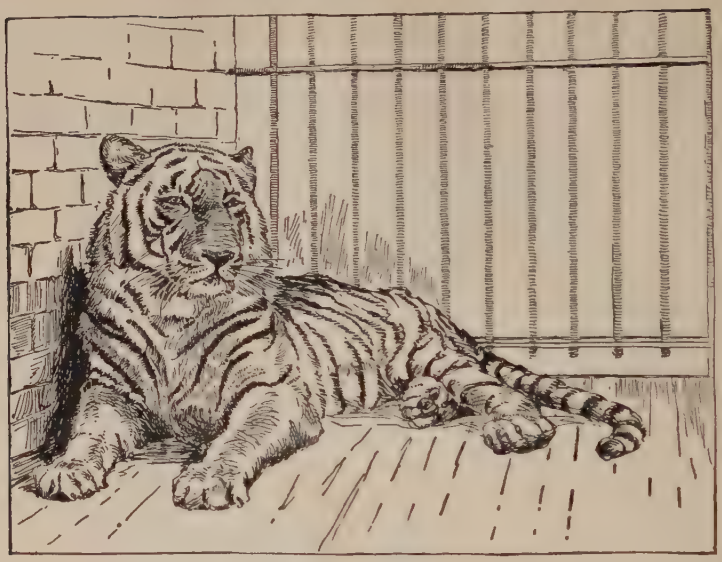
4. After each talk the class should tell whether that talk was more like the first or the second of these accounts:

I

The lion is a large animal. It has four legs, one on each corner. Its body is covered with yellow hair. It has a shaggy mane. It has a long tail. It lives in the wild parts of Africa. It will eat human beings.

II

Ladies and gentlemen, the big animal that you see in this cage is a lion. See his beautiful yellow coat. See the shaggy mane that frames his head. You probably know that the lion is a dangerous beast. But do you know that he is the most dangerous and cruel of all the wild animals? The father of this fine-looking specimen before you was caught in Africa. Human bones and several copper bangles were found in his den.



BENGAL TIGER

63. Making a Little Book

Now you and your classmates are ready to make a book about wild animals. Every page of the book should contain a short but interesting account of some wild animal. A cover of stiff paper might have these words written or printed on it:

A BOOK ABOUT WILD ANIMALS

WRITTEN AND MADE BY

THE PUPILS OF MISS SMITH'S ROOM

Written Exercise. Write your page[78] for the class book about wild animals. Better write it twice. After the first, rather rapid writing is finished, read it over several times and try to make it better. Try to put better words in the places of some of those you used. Try to add a bright sentence or two. Leave out sentences and words that are not needed. Copy what you then have.

Group Exercise. Before each pupil's account is put in the book, that account should be read by the class to make sure that there are no mistakes in it. The class might be divided into a number of groups of five or six pupils each. Each group could then correct its five or six accounts. The pupils of each group would work together, correcting one account at a time.[79] In this work of finding mistakes the following questions[80] will be useful:

1. Does every sentence in the account begin with a capital letter?
2. Does every sentence end with a period or question mark?
3. Is every word correctly spelled?
4. Are there any mistakes in English?

64. Correct Usage — *Good, Well*

Some pupils make the mistake of using the word *good* when they should use *well.*

The word *good* is correctly used to tell what sort of person or thing you are speaking of. Thus, you may say, "He is a *good* writer."

The word *well*, on the other hand, usually tells *how* something is done. Thus, you may say, "He writes *well*."

Game. Tom plays that he is the manager of a circus. His classmates want to work in the circus. Each one makes up his mind what kind of work he will play that he can do. Then one after another raises his hand and asks Tom for a position.

For instance, Fred says: "Tom, have you a position for me in your circus?"

Tom answers: "What kind of work can you do well, Fred?"

Fred says: "I am a good ticket seller. I can sell tickets well."

Then Nellie asks: "Tom, have you a position for me in your circus?"

Tom answers: "What kind of work can you do well, Nellie?"

Nellie replies: "I am a good cook. I can cook well."

Other pupils are good musicians, they can play well; or good tightrope walkers, they can walk the tightrope well; or good singers, they can sing well; or good drivers of horses, they can drive horses well; or good shoemakers, they can repair shoes well. After each pupil has told what he can do well, all those who made no mistake in speaking to the manager of the circus may march around the room, saying or singing, "We are good circus workers. We do our work well."

65. Talking over the Telephone

Oral Exercise. Talk to a classmate over the make-believe class telephone.[81] Play that he is the ticket seller in a circus. You want to know about the prices of seats. Ask the time at which the doors are open. Ask him whether you and your two children may all go in on one ticket. He will say no to the last question. Try to make him see that he should let you in on one ticket. Then telephone to other classmates. The following ideas[82] for telephone talks will help you think of what to say:

1. Telephone to the lion trainer. Tell him that you want to become a lion trainer. Ask him what you must do to get ready for this work. Ask his advice about it. Perhaps he will tell you something interesting about lions.

2. Telephone to the keepers and trainers of other wild animals.

3. Telephone to the clown, or the juggler, or the tightrope walker, or the horseback rider.

4. Telephone to a pupil and try to make a plan with him for going to the circus to-morrow. Where shall you meet him? How will you prove to your parents and to your teacher that it will do you more good to spend the afternoon at the circus than in school?

5. Telephone to a classmate and ask him where the circus is to be. Play that you are a new pupil in the school and do not know the roads and streets very well. Keep asking the classmate questions about how to reach the circus grounds. He should answer so clearly that a stranger would not miss the way.

66. Words Sometimes Mispronounced

Oral Exercise. Pronounce each of the following words clearly and distinctly as the teacher pronounces it to you. Then pronounce the entire list as rapidly as you can, but still clearly, distinctly, and correctly.

horse	address	theater
because	library	bouquet
engine	elm	across
evening	perhaps	iron
eleven	something	parade
lying	often	fourth
lion	father	third

Game. Ask a classmate a question that has in it one of the words in the list above. The classmate will answer your question, using the same word from the list. If he pronounces the word correctly, he will ask a classmate a question containing another word from the list. And so it will go on until every one in the class has both asked and answered a question.

67. Talking Over Vacation Plans

Soon the school term will come to an end. Then the long summer vacation will begin. What good times you will have! Perhaps your parents have already made plans for you. Perhaps they have planned a trip away. Or it may be that they will send you to the summer

school. Or, like most pupils, perhaps you will spend the summer at home. You will play outdoors with boys and girls who live near you.

Oral Exercise. Tell your classmates what you think you will be doing during the coming summer vacation. Perhaps the following questions will help you:

1. What games do you think you will play during the summer?
2. Shall you go to any city parks? What can you see and do there?
3. Shall you go swimming or boating? Shall you go on a picnic to a pleasant place?
4. Shall you go to the public library?
5. Shall you take a trip away from home?

Earlier in this book you read about fairies. You know what wonderful things they can do. They can make wishes come true. If a fairy came to your schoolroom and spoke to you and your classmates, you might be very much surprised. But you would be still more surprised if the fairy stood before the class, perhaps on the top of the teacher's desk where all could see, and made this little speech in a tiny but musical voice:

> Boys and girls, I have been very glad all the year to see you having such good times together in this room. I think that young folks who enjoy school as much as you do should have a very pleasant vacation too.

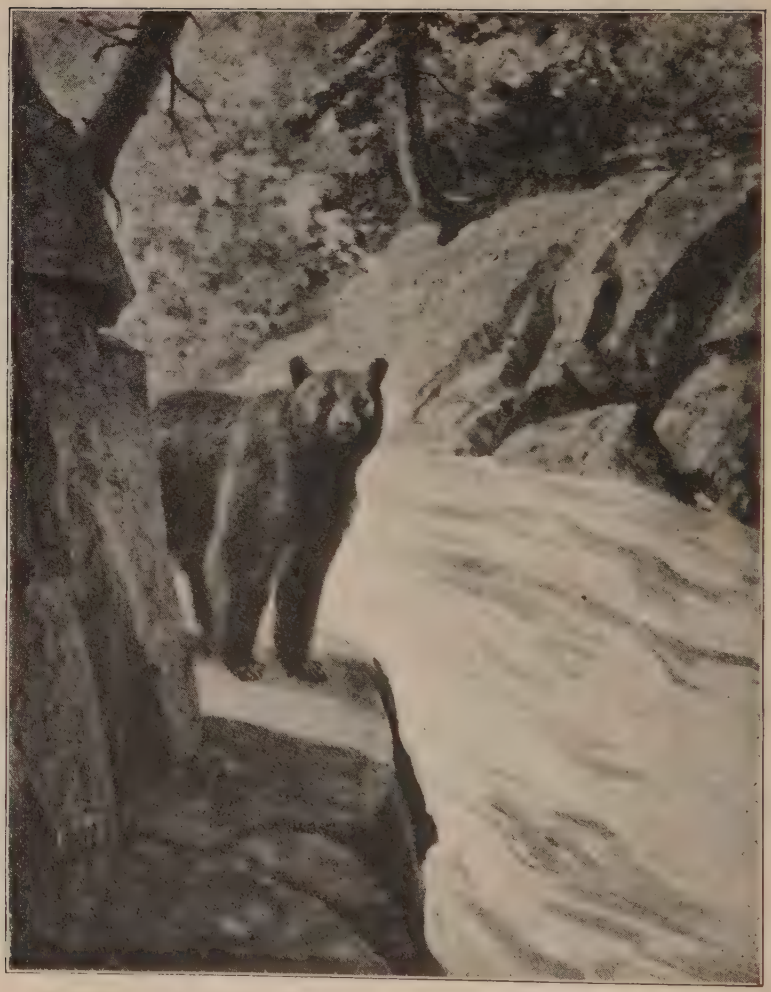
As you see, I have brought my magic wand with me. Watch me as I wave it in the air. Yes, I am waving it more than once. I want to make a ring in the air for every boy and girl in the class. There, I have done it. Now each of you may have a wish, just as Peter was given a wish by the strange little old man. Each of you may wish a summer vacation exactly as he would like it best. All these wishes will come true.

Some of you boys will probably wish for a trip to the moon in a magic airplane. The trip is yours the moment you speak your wish. Some of you girls will probably wish to spend the two summer months in fairyland. Your wish, too, will come true.

Now I must say good-bye. Before I leave I shall make one more circle in the air with my wand. For whom is this? It is for the teacher. When the wishing begins, the teacher must have a wish, too.

When the fairy left the room, the planning and wishing would begin. Each pupil would probably have a wish very different from that of his classmates. Some of the plans and wishes would be very interesting. It would be fun to hear them all.

Oral Exercise. Tell your classmates how you would like to spend the long summer vacation if you could spend it any way you wished.[83]



"THERE AT A TURN IN THE PATH, NOT TEN YARDS AHEAD, STOOD A HUGE BEAR"

PRIMARY BOOK

PART TWO*

68. Study of a Picture [84]

Did you ever see a bear? Did he look like the one in the picture? If you were going along this mountain path and the big bear should suddenly come around the turn just a few yards ahead, what could you do? Bears can go easily and quickly over these rough mountain paths. If you turned and ran, he surely would follow. What could you do?

Oral Exercise. Suppose that you really were there and met the bear. Tell your classmates what you did. Tell them how you escaped. They will want to know exactly what happened and how it is that you are here to tell the story.

As you plan your story, perhaps the following questions will help you:

1. Where were you going when you met the bear on this lonely mountain path?

* NOTE TO TEACHER. Immediately preceding the Index are several pages devoted to the Notes to the Teacher. Cross references to these Notes are given in the text, as on the present page.

2. Did you try to get away by climbing the steep slope on your left?

3. Did you jump into the swift stream on your right?

4. Were you so badly frightened that you could only stand and stare at him?

5. Where was your father? Had you run ahead, and was he behind you with a gun?

Group Exercise.[16] After you have told your story, the class will tell you whether you spoke loud enough. In the following section several exercises are given for strengthening the voice. Perhaps it would be a good plan to put off further story-telling until after the entire class has practiced these exercises.

69. Vocal Drill

Exercise. 1. Stand erect, hands at sides. Inhale slowly through eight slow counts, raising the arms until they are vertical. Hold the breath through four counts. Exhale explosively. Repeat several times.

2. Stand erect, hands on hips. Inhale quickly. Hold through four counts. Exhale slowly through eight counts, making a steady soft buzzing sound. Make the sound as even as possible. Repeat several times.

3. Sound *oo* softly, no higher than the usual speaking tones. Go up one full tone and back. Go down one full tone and back. Combine the two. Continue the latter exercise as long as the breath lasts. Be sure to begin with a full breath. Repeat several times; then practice in the same way with *oh*, *ah*, *ay*, and *ee*.

70. Story-Telling

A TRUE STORY ABOUT MEETING A BEAR

One night I found out that a bear can be called, if one only knows how. It was in Canada, where I was camping on a wild forest river. At midnight I was at a little opening in the woods, watching some hares at play in the bright moonlight. Suddenly a strange cry sounded far back on the mountain. I listened. I imitated the cry, but there was no answer. A little later, however, when I tried the strange call again, it was answered at once, and close at hand. The creature was coming.

I stole out into the middle of the opening, and sat very still on a fallen log. Ten minutes passed in silence. Suddenly a twig snapped behind me. I turned. There was a bear, just coming into the opening. I shall not soon forget how he looked, standing there big and black in the moonlight; nor the growl, deep down in his throat, that grew deeper as he watched me. We looked straight into each other's eyes a short, doubtful moment. Then he drew silently back into the dense shadow, and disappeared. — WILLIAM J. LONG, "Ways of Wood Folk" (Adapted)

Oral Exercise. Tell this story about calling a bear.[85] Tell it as if you were Mr. Long and had seen the bear in the Canadian woods. Or, if you wish, tell it as if you were the bear which heard Mr. Long's call. But first read it again and note what you wish to remember as you speak.

Group Exercise.[16] As you tell the story, the class will watch specially for two things: first, to see whether you speak loud enough, and, second, to see whether you use too many *and's*.

71. The "*and*" Habit

Sometimes pupils use too many *and's* or *so's* or *then's* as they tell stories. This is an unpleasant fault. One way of overcoming it is to use short sentences, and to drop the voice and make a clear-cut pause after each.

Oral Exercise. 1. Read the following true story not as it is printed but in as many short sentences as you can. Drop the voice and pause briefly after each sentence. You might begin thus:

I once met a bear• He was my first one• He was feeding peaceably• He was stuffing himself with blueberries• The fruit was ripe• It dotted the burned hillside with blue•

MY FIRST BEAR

The first bear I ever met was feeding peaceably on blueberries. He was just stuffing himself with the ripe fruit that dotted with blue the burned hillside, when I came round the turn of a deer path. There he was, the big, fierce beast — and my only weapon a trout-rod!

We saw each other at the same instant. I can hardly tell how startled we were. I felt scared; and in a moment it flashed upon me that he looked so, too. This gave me courage. It led me to act at once. I jumped forward, waving my arms, and threw my hat at him.

"Boo!" said I.

"Hoof, woof!" said the bear. And away he went up the hill in a desperate scramble, with loose stones rattling, and the bottoms of his feet showing constantly through the dirt and chips flung out behind him. — William J. Long, "Ways of Wood Folk" (Adapted)

2. In the same way read the bear story of the preceding section. Read along smoothly and briskly, but make distinct pauses after all sentences. Let no *and's*, *so's*, or *then's* creep in between sentences.

3. Now, with the class listening sharply, try to tell one of these bear stories without using a single *and* or *so* or *then*. Can you do it? Perhaps you will tell the story on the preceding page as if you were the bear.

72. Sentence Study

When I look at the picture which faces page 149, I have a thought about the bear. I want you to know that thought. So I say:

The bear lives in the woods.

These words make a sentence. They tell you my thought about the bear.

Perhaps you have a thought about the bear. You wish me to know what it is. You will use a sentence in telling it to me. Perhaps you will say:

The bear is large and strong.

This group of words tells your thought. It is a sentence.

Other sentences that express still other thoughts about the bear are:

The bear has thick, black fur.
The bear is a clumsy animal.
The bear looked at me in great surprise.

Each of these sentences is a group of words expressing a complete thought.

Some groups of words do not tell or express thoughts. Such groups are not sentences. Notice the difference between the two groups of words that make each of the following pairs. The second group in each pair is a sentence; the first is not.

1. The bear.
   The bear was big.

2. Waving my arms.
   I was waving my arms.

3. A wild forest river.
   My camp was on a wild forest river.

Oral Exercise. 1. Which of the following groups of words are sentences?

1. Can be called.
2. A bear can be called.
3. Big and black.
4. I stood near the big and black beast.
5. To from is was can big a bear.
6. The big and black bear.
7. The big and black bear saw me.
8. Going down town one day.
9. I was going down town one day.
10. The first in the race.
11. The first in the race was Tom.
12. In great surprise.

13. The narrow path beside the roaring stream.
14. Ten yards ahead on the narrow path.
15. A true story about meeting a bear.

2. Look at the mountain stream in the picture. As you look you are thinking something about this stream. Express your thought about it in a sentence. Perhaps you have another thought about it. Express that in a sentence. Make a sentence about the narrow path on which the bear is standing. Make a sentence about one of the trees in the picture.

3. Each of the following sentences expresses a complete thought about a hunter:

The hunter met the bear in the mountains.
Is the hunter a brave man?
Has the hunter his rifle under his arm?
The hunter looked at the swift stream.

Which of these four sentences begin with capital letters? Which ones end with periods? Why does the second sentence end with a question mark? Which of the four sentences ask something? With what kind of mark do they end? Which of the four sentences, instead of asking something, tell something? What kind of mark is at the end of each of these?

Written Exercise. Copy the four sentences about the hunter, taking care to begin each with a capital letter and to end each with the right kind of mark. In order to write our thoughts well we shall need to remember these little important points in sentence writing.

Group Exercise. Make sentences about being in the woods, about seeing birds and other animals there; or about a city park and the animals in cages. Your teacher will write each of your sentences on the board, but you must tell with what kind of letter to begin it and with what kind of mark to end it. Let some of the sentences ask questions.[86]

Written Exercise. 1. Write two sentences that tell something about a horse or a cow or a dog or a cat that you know.

2. Write two sentences that ask something about some animal in which you are interested.

3. Write two sentences that tell something about elephants.

4. Write two sentences that ask something about elephants.

5. Write a sentence that tells something about Christmas.

6. Write a sentence that asks something about your schoolhouse.

7. Write a sentence that asks something about a tree. Then change it to a sentence that tells something about a tree.

8. Write a sentence asking something about a friend.

A sentence is a group of words expressing a complete thought.

Every sentence should begin with a capital letter.

A sentence that tells something should end with a period.

A sentence that asks something should end with a question mark.[87]

73. Words Sometimes Mispronounced [88]

Oral Exercise. 1. Pronounce each of the words in the following list as your teacher pronounces it to you. Then read the whole list rapidly, speaking each word distinctly and correctly.

quiet	column	grocer
quite	yes	grocery
quit	yesterday	kettle
height	no	cattle
get	just	root

2. Use in sentences each of the words in the preceding list. Let your sentences be not too short, and let some of them be questions.

74. Letter Writing

A boy named Tom, who was in the fourth grade of school, wrote a friend the following letter:

525 Lake Avenue
Ithaca, New York
October 10, 1920

Dear Fred:

What do you think of this? We are studying letter writing in school. As if I did not know how to write a letter. I learned all about that a year ago. But I suppose I shall have to do what the teacher says.

Your friend,
Tom

A short time afterwards Tom received Fred's reply:

63 Livingston Street
Cleveland, Ohio
October 15, 1920

Dear old Pal:

You seem to think you know all about letter writing. My father says that he wishes he did. He told me that very few people could write a correct and interesting letter. He wants me to learn to write letters that people will enjoy reading. I am planning to study it. Perhaps you had better do so, too.

Your old pal,
Fred Gregory

Should you like to have a post office in the schoolroom? One pupil might be the postmaster; others could be clerks and letter carriers. You and your classmates could send each other letters through this post office and receive answers.

In order to carry out this interesting plan it will be best to begin by learning how a letter should be written.[89] Do not, like Tom, think that you know all about letter writing. You are pretty sure to learn something new in the very next exercise.

Exercise. 1. Refer to the letters of Tom and Fred. Where did Tom live when he wrote to Fred, and when did he write? In what city did Fred live? On what street? What does the date mean in Fred's reply to Tom?

The part of a letter that tells where and when the letter was written is called the **heading.**

The letters of Tom and Fred show how the heading should be written. Copy both headings and compare your copies with the book.

2. In Tom's letter the words "Dear Fred" form what is called the **greeting.**[90] He might have had a different greeting, such as the following: "Dear Friend," "My dear Friend," "Dear Chum," "My dear Chum," or "My dear Pal."

What greeting should you use if you were writing a letter to your uncle? To your grandfather? To an old friend?

Look at the letters of Tom and Fred to see where the greeting of a letter belongs, what words in it should begin with capitals, and what punctuation mark should follow it. That little mark (:) is called a colon.

3. Tom's letter ends with the words "Your friend." These polite words, together with the name of the writer, form the **ending** of the letter. Often such polite words as "Yours sincerely," "Yours affectionately," "Very truly yours," "Yours respectfully," are used before the name of the writer.

Notice that not all the words in the endings of Tom's and Fred's letters begin with capitals. Which words do, and which do not? Copy those two endings, arranging the words exactly as they are in the book.

4. The part of a letter that begins right after the greeting and extends to the ending is called the **body** of the

letter. It is the main part of the letter. In it the writer speaks to the person named or referred to in the greeting.

Written Exercise. 1. Write the proper heading, greeting, and ending for a letter from you to your grandfather. Place each part of the letter in its correct position on a sheet of paper. Leave space enough between the greeting and the ending for the body of the letter.

2. In the same way place on a sheet of paper the heading, greeting, and ending for a letter from you to a classmate. Leave space for the body of the letter.

75. More Letter Writing

Written Exercise. In order that you may learn to write letters correctly, copy Tom's letter as it stands on page 157. Can you do so without making any mistakes? Try it.

Correction Exercise. With a classmate compare your letter and his with the book. Together correct any mistakes you find in these copies.

Written Exercise. Copy Fred's letter on page 158. Try to do the following things correctly:

1. Arrange the parts of the heading in steplike order.
2. Place a colon after the greeting.
3. Arrange the parts of the ending in steplike order.
4. Begin every sentence with a capital letter.
5. Place a period at the end of every sentence.

Correction Exercise. Compare your finished copy with the letter in the book. Ask a classmate to help you find mistakes.[91]

76. Story-Telling

PLAYING SOLDIERS

I will tell you a true story of what happened in a country town in the south of Europe. The master of a tame dancing bear was sitting in the side room of an inn, eating his supper; while the bear, poor harmless beast, was tied up behind the woodstack in the yard.

In the room upstairs three little children were playing about. Tramp, tramp! was suddenly heard on the stairs; who could it be! The door flew open, and in came — the bear, the huge, shaggy beast with its clanking chain! Tired of standing so long in the yard alone, Bruin had at length found his way to the staircase. At first the little children were in a terrible fright at this unexpected visit, and each ran into a corner to hide himself. But the bear found them all out, put his muzzle, snuffling, in their faces, but did not harm them in the least.

"He must be a dog," thought the children, "a great big dog," and they began to stroke him familiarly. The bear stretched himself out at his full length upon the floor, and the youngest boy rolled over him, and nestled his curly head in the shaggy black fur of the beast. Then the eldest boy went and brought his drum, and thumped away on it with might and main; whereupon the bear stood erect upon his hind legs and began to dance. What glorious fun! Each boy shouldered his musket; the bear must of course have one, too, and he held it tightly and firmly, like any soldier. There 's a comrade for you, my lads! and away they marched — one, two, — one, two!

The door suddenly opened and the children's mother entered. You should have seen her — speechless with terror, her cheeks white as a sheet, and her eyes fixed with horror. But the youngest boy nodded with a look of intense delight, and cried, "Mamma, we are only playing soldiers!" At that moment the master of the bear appeared. — HANS CHRISTIAN ANDERSEN, "A Picture Book without Pictures" (Adapted)

Oral Exercise. 1. As you read this story, see whether it falls into the following four parts, and decide where each part begins:

(*a*) The bear alone behind the woodstack
(*b*) The bear entering the room and the frightened children hiding
(*c*) The children playing with the bear
(*d*) The frightened mother

2. It would be fun to have a team of four boys tell the story as the bear might have told it. Each boy in the team would tell one of the four parts of the story. The outline above tells what each of the four parts of the story is about.

In the same way a team of four girls might tell the story as if the mother of the children were speaking.

Before this team story-telling begins, it will be best to do the things called for in the following two exercises. These exercises will give you and your classmates practice in avoiding *and's*, *so's*, and *then's*, as you speak, and will help you to choose the best words for telling the story.

3. Read the story from the book but not exactly as it is printed. Instead, cut each long sentence into several short ones. Make as many sensible short sentences as you can. Drop the voice and make a pause after each sentence.[92] You might begin as follows:

I will tell you a story• It is a true story• It happened in a country town• This town is in the south of Europe• In the side room of an inn sat a man• He was eating his supper• He was the master of a tame dancing bear• The bear was a poor harmless beast• It was tied behind the woodstack• The woodstack was in the yard•

4. Find the following words in the story. For each give another word that has the same or nearly the same meaning.

happened	terrible	erect
inn	unexpected	glorious
harmless	snuffling	entered
beast	harm	speechless
flew open	familiarly	terror
huge	nestled	intense
shaggy	thumped	delight
clanking	might and main	appeared

77. Paragraph Study

Oral Exercise. Refer to the story about the dancing bear. Do you see that there are four separate groups of sentences in that story? Where does each group begin? Where does each group of sentences end? Point to the group that belongs with the second part of the outline on page 18; with the third part of that outline; with the fourth. Do you understand the following two statements?

A paragraph is a group of sentences that belong together because they are about one idea or subject.[93]

The first line of a paragraph should begin a little to the right of the rest of the writing or printing.

Oral Exercise. 1. If you were asked to give a short talk on this subject, "The Policeman and the Fireman," your talk would probably have how many paragraphs? What would the first paragraph tell about? What would be the subject or main idea of the second paragraph?

2. In the same way think of each of the following topics for a talk, and tell how many paragraphs you would probably have. What main idea would each paragraph be about?

1. Summer Fun and Winter Fun
2. Dogs and Cats as Pets
3. April Fool's Day and Halloween
4. Living in the Country or Living in the City — Which Do I Prefer?
5. School Days and Vacation Days
6. Some of My Favorite Games
7. The Seasons

3. From the list above select a subject about which you think you could tell the class some interesting things. Give this talk. When you have done so, your classmates will try to tell how many paragraphs there were and what each was about.[94]

78. Letter Writing

Some time ago you and your classmates decided to have a class post office. It is nearly time [95] now for the teacher to choose some one to be the postmaster. Two questions need to be answered: (1) Shall it be a boy or a girl? and (2) Who are the best two or three pupils for the place?

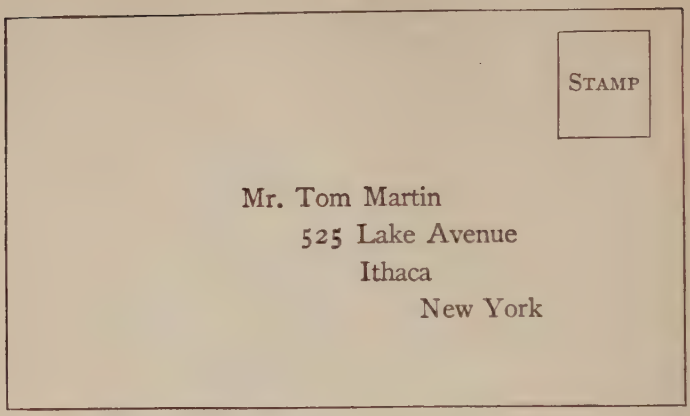
Written Exercise. Write a short letter to the teacher, giving your answers to these two questions and the reasons for your answers. In planning the letter decide how many paragraphs you will have and what each paragraph shall be about.

Your letter may help the teacher to select the best pupil for the position of postmaster.

Correction Exercise. Before you hand your letter to the teacher read it over to see whether it is correct. The following questions will perhaps help you to find mistakes:[96]

1. Is the heading written like the heading of the letter on page 158?
2. Have you placed a colon (:) after the greeting?
3. Have you started the first line of each of your paragraphs a little to the right of the other lines in the body of the letter?

79. Addressing Envelopes [97]



Written Exercise. Cut out oblongs of paper the size of an ordinary envelope and write on them the following addresses as neatly as you can, copying the model above:

1. Mr. John T. Lane, 5 Park St., Albany, New York.
2. Master John T. Lane, 5 Park Street, Albany, N. Y.
3. Dr. J. H. Brown, 8 Catalpa St., Battle Creek, Michigan.
4. Mrs. N. S. Fenn, 15 Kane Avenue, Atlanta, Georgia.
5. Mr. E. D. Black, 11 Wood Street, Buffalo, New York.
6. Professor Edward Jones, 17 West St., Miami, Florida.
7. The Reverend Henry Claflin, 2 Elm St., Cleveland, O.
8. Miss Ada L. Smith, 1616 Beacon Street, Boston, Mass.

Correction Exercise. Together with a classmate examine your papers and his and correct mistakes.

Written Exercise. Make up five addresses and write them as you did the preceding ones. Perhaps you will not make any mistakes in writing these.

80. Abbreviations

Written Exercise. Copy the lists below, side by side as they are printed, paying careful attention to the capital letters and the abbreviations. Notice that every abbreviation and initial is followed by a period.

Mr. John Poe, Senior	Mr. John Poe, Sr.
Mr. John Poe, Junior	Mr. John Poe, Jr.
Mr. Louis Brown, Secretary	Mr. L. Brown, Sec.
Mr. Benjamin Lee, Treasurer	Mr. Benjamin Lee, Treas.
Mrs. Louis N. Jones	Mrs. L. N. Jones
65 Ann Street	65 Ann St.
14 Butler Avenue	14 Butler Ave.
John Smith and Company	John Smith & Co.
Number 1687	No. 1687
Pennsylvania Railroad	Pennsylvania R. R.
Buffalo, New York	Buffalo, N. Y.

Dictation Exercise. Of the preceding two lists write from dictation the one on the left. Then write after it the list containing the abbreviations.

Correction Exercise. Compare your two lists with those above and correct your errors, if there are any.

81. Correct Usage[98] — *It is I, It is He,* etc.

Oral Exercise. 1. Repeat the following sentences containing correct forms until you can say these more easily and naturally than the incorrect forms that you sometimes hear:

1. Who is it? It is I. Is it you? Yes, it 's I.
2. It is truly I. It is not he, and it is not she.
3. Is that he hiding there? No, it is she. It 's not he.
4. Was it you who sent me the letter? Yes, it was I.
5. Was it she who told you to write? Yes, it was she.
6. She told me to write. It was she who told me.
7. Both he and she told me to write. It was I who wrote.

2. Ask a classmate a question that calls for such an answer as "Yes, it was I," "No, it was not I," "Yes, it was he [or she, or we, or they]," or "No, it was not he [or she, or we, or they]." The preceding questions will help you. If your classmate answers correctly, he may question another pupil; and so on, until every one in the class has both asked and answered several questions of the kind described.

82. Story-Telling

THE TWO GOATS

Two goats started at the same moment, from opposite ends, to cross a rude bridge that was wide enough for only one to cross at a time.

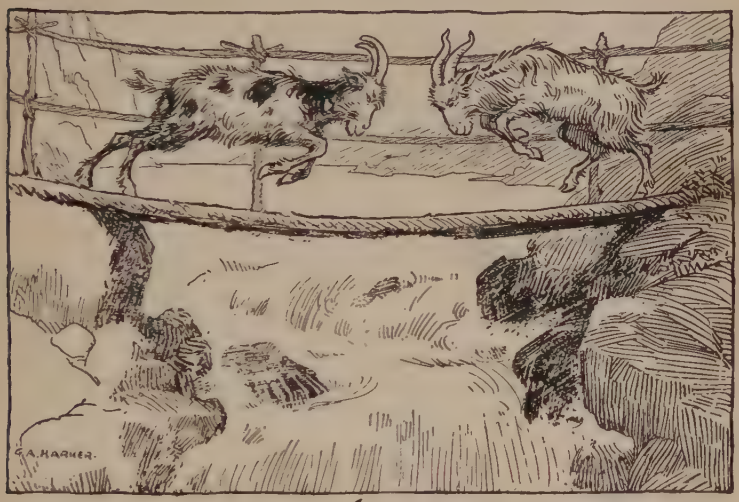
Meeting at the middle of the bridge, neither would give way to the other. They locked horns, and fought for the right of way, until both fell into the foaming stream below and were drowned. — Æsop

Oral Dramatization. 1. When the two goats meet at the middle of the bridge, what can you imagine the first goat saying? What might the second goat reply?

2. Let two boys take the parts of the two goats. Let them play at meeting at the middle of the bridge,

disputing for the right of way. Let each boy give the best reason he can think of why the other should yield. Let the class decide by vote which boy gave the better reason.

3. Let two girls play the story. Which girl gives the better reason? Can any one in the class offer a reason



a funny goat

that the players have not thought of? Have the girls played the story better than the boys?

Oral Exercise. Tell the fable of the two goats.[99] Tell it as if you had been in a tree near by and had seen all that happened. Since your classmates already know what happened, they will be interested only in your way of telling it. Therefore speak your words distinctly, drop your voice and make a short stop at the end of every sentence, and try to use not a single *and*, *so*, or *then*.[100]

Written Exercise. Write a fable like the one of the two goats.[101] Until you read it to your classmates let no one but the teacher know what your story is. You could write about two automobiles meeting on a narrow road on each side of which there is a deep ditch; or about two brothers who planned to write letters to a favorite uncle, neither of whom would permit the other to use the ink first. Perhaps you will think of something very interesting for your fable.

Correction Exercise. Together with a neighbor look your written fable and his through and answer the following questions about each:

1. Does each sentence begin with a capital letter?
2. Does each sentence end with the proper punctuation mark; that is, either a period or a question mark?
3. Is every word correctly spelled?

83. Study of a Picture

Oral Exercise. 1. In the picture on the opposite page what especially interests you? Did you ever see a bird cage in a blacksmith shop? Perhaps the smith's daughter put it there. Some thoughtful person laid a branch of green leaves over it. Perhaps the smith is fond of birds and, with his boys, goes into the woods Sunday afternoons after church. He or they may have found this bird in the woods. Or can you or one of your classmates think of some other reason for its being in this blacksmith shop?

2. Imagine that you are this bird. Tell how you came to be in the shop. Tell what you see day after day — the

After the painting by Landseer

SHOEING THE HORSE

different animals and men and boys. Perhaps your eyes are keener than those of your classmates, and your account will tell of things seen that have wholly escaped them. Do not forget the flaming forge. Do not forget the sounding anvil.

If there is a blacksmith shop (sometimes called a smithy) near the school or your home, visit it while you are planning what to say.

The class may tell what it likes best in each story.[102]

Written Exercise. Go to the board and write a short paragraph about a blacksmith or a blacksmith shop or about shoeing horses. In three or four sentences you might tell what a horse or a donkey thinks about the blacksmith or the iron shoes.

One boy wrote the following paragraph:

> It is too bad we horses have to wear these heavy iron shoes. Should you like to have your shoes nailed on your feet? I wish I were a dog. Then I should wear no shoes at all.

Group Exercise.[16] The class will read the paragraph on the board. If there are any mistakes in it, these will be pointed out. The following questions will help in the search for mistakes:

1. Is the paragraph correctly begun?
2. Does every sentence in it begin with a capital letter?
3. Does the right mark follow every sentence?
4. How can the paragraph be made more interesting?

84. Study of a Poem [103]

THE VILLAGE BLACKSMITH

Under a spreading chestnut-tree
The village smithy stands;
The smith, a mighty man is he,
With large and sinewy hands;
And the muscles of his brawny arms
Are strong as iron bands.

His hair is crisp, and black, and long,
His face is like the tan;
His brow is wet with honest sweat,
He earns whate'er he can,
And looks the whole world in the face,
For he owes not any man.

Week in, week out, from morn till night,
You can hear his bellows blow;
You can hear him swing his heavy sledge,
With measured beat and slow,
Like a sexton ringing the village bell,
When the evening sun is low.

And children coming home from school
Look in at the open door;
They love to see the flaming forge,
And hear the bellows roar,
And catch the burning sparks that fly
Like chaff from a threshing-floor.

He goes on Sunday to the church,
And sits among his boys;
He hears the parson pray and preach,
He hears his daughter's voice
Singing in the village choir,
And it makes his heart rejoice.

It sounds to him like her mother's voice,
Singing in Paradise!
He needs must think of her once more,
How in the grave she lies;
And with his hard, rough hand he wipes
A tear out of his eyes.

Toiling, — rejoicing, — sorrowing,
Onward through life he goes;
Each morning sees some task begin,
Each evening sees it close;
Something attempted, something done,
Has earned a night's repose.

Thanks, thanks to thee, my worthy friend,
For the lesson thou hast taught!
Thus at the flaming forge of life
Our fortunes must be wrought;
Thus on its sounding anvil shaped
Each burning deed and thought.

HENRY W. LONGFELLOW

Oral Exercise. 1. The first two stanzas tell you how the smith looks. Can you see his hands, and arms, and face, and hair? Explain what a smith has to do. Why do smiths have brawny and sinewy arms?

2. Find the following words in the poem. For each give another word having the same or nearly the same meaning.

mighty	sledge	sorrowing
sinewy	measured	attempted
brawny	flaming	repose
strong	roar	fortunes
bands	rejoice	wrought
brow	toiling	shaped

3. Find out and explain to your classmates (1) what *bellows* are; (2) how a *sledge* differs from a hammer; (3) what a *forge* is; and (4) what an *anvil* is. If you know where there is a blacksmith shop, visit it. Ask the blacksmith to show you the bellows, the sledge, the forge, and the anvil.

4. Read a stanza of the poem not as it is printed but in short sentences, with a clear-cut stop at the end of each. Besides, try to use words of your own in place of those in the poem that are listed above. Thus, the last stanza of the poem might be read as follows:

I thank you, my worthy friend. You have taught me a lesson. You have taught me how it is with life. As you work with iron at the forge, so we must work. We must hammer into shape our thoughts and deeds.

Memory Work. Copy carefully the two stanzas that you like best. Observe, as you copy, that every line of poetry begins with a capital letter. Learn to recite well the two stanzas which you copied. The whole poem may be memorized by those who wish to know it all.[14]

85. Letter Writing

The teacher has read the letter of advice you wrote a week or more ago. In that letter you answered two questions. The first was, Shall the position of postmaster be given to a boy or to a girl? The second question was, Who are the best two or three pupils for the place? Now the teacher will name two boys and two girls. Of these four one is to be chosen by the class to be the postmaster.[104]

Before the vote is taken you may write a letter to a classmate.

Written Exercise. 1. Make up your mind whom of the four pupils you would most like to have for postmaster. Write to a classmate and ask him to vote for your choice. Give a good reason or two why this pupil should have the place.

2. Make an envelope[105] and address it to your classmate.

Correction Exercise. Before passing your letter to the classmate to whom it is addressed, read it over with the help of a neighbor and correct it. In the same way make sure that the address on the envelope contains no mistakes.

86. Beginning a Talk

A pupil was asked to give a talk on "An Exciting Dream I Once Had." He began it as follows:

> Sometimes I have dreams, and some of them are exciting, and I want to tell you about one.

His classmates were not particularly pleased with this sentence. They did not like the two *and's* in it. They said it was a weak sentence and suggested the following ways of beginning the talk. They thought these were better opening sentences:

1. I should like to tell the class of a dream I once had that was so exciting I shall never forget it.

2. Perhaps you think you have had exciting dreams; but wait until I tell you one I once had.

3. I once had a dream that excited me so much that I am hardly over it yet.

Another pupil gave a talk on "How to Avoid Accidents on the Street." This was his opening sentence:

There are many accidents happening all the time, and we must be careful.

His classmates said that this opening sentence was weak. They thought the following were stronger:

1. There are two things you must do to avoid accidents on the street: first, keep your eyes open, and, second, keep your ears open.

2. If you want to avoid accidents on the street, do your dreaming at home and have your accidents there.

3. I have made up several rules of my own for avoiding accidents on the street, which I will explain to the class.

It is important to begin a talk with a sentence that will catch the ear of your listeners. You cannot do this without making up several opening sentences and then choosing the best.

Oral Exercise. 1. Which of the opening sentences on the preceding page do you like best?

2. Choose one of the subjects in the following list for a short talk. Think of what you can say about it that will interest the class. Then invent several ways in which you might begin. Write these on a piece of paper, choose the best, and begin your talk with it.

1. How to Catch a Butterfly
2. How to Avoid Accidents at Home
3. How to Fool a Person on April Fool's Day
4. How to Spend a Rainy Afternoon
5. An Exciting Dream I Once Had
6. Halloween Tricks

Group Exercise. When you have finished, copy your opening sentences on the board. Your classmates will tell you whether you chose the best one and how this one could be improved.

87. Story-Telling

THE ELVES AND THE SHOEMAKER

There was once a shoemaker who was so poor that he had leather enough for only one pair of shoes. One evening he cut out the shoes which he intended to make the next morning, said his prayers, and fell asleep.

In the morning he was preparing to sit down to work, when he looked, and there stood the shoes all finished on his table. He was so astonished that he did not know what to say. The shoes were most neatly made, and not a stitch was out of place.

Very soon a customer came in and bought them. With this money the shoemaker was able to purchase leather for two pairs of shoes. He cut them out in the evening, and next day was

about to go to work with fresh courage; but there was no need for him to work, for the two pairs of shoes stood beautifully finished on his table. Presently customers came in, who paid him so well that he was able to buy leather for four pairs of shoes. The following morning he found the four pairs finished, and so it went on; what he busily cut out during the day was always finished during the night. Soon he had more than enough money for all his simple wants.

One evening, not long before Christmas, the shoemaker said to his wife, "What do you think of staying up to-night to see who it is that lends us this helping hand?"

"Let us do it," said she.

They lighted a candle and hid themselves in a corner of the room behind some clothes. At midnight came two little naked men, who sat down at the shoemaker's table, took up the work which was cut out, and set to work so nimbly, stitching, sewing, and hammering with their little fingers, that the shoemaker could

not take his eyes off them. They did not stop until everything was finished and the shoes stood ready on the table; then they ran quickly away.

The next day the wife said to her husband: "The little men have made us rich, and we must show them how grateful we are. They must be almost frozen, running about with nothing on. I'll tell you what we'll do: I will make them little shirts, and coats, and vests, and trousers, and knit them stockings, and you shall make each of them a little pair of shoes."

The shoemaker was pleased with this plan, and on Christmas Eve, when everything was ready, they laid the presents on the table instead of the usual work, and then hid themselves.

At midnight the little men came bounding in, and were about to set to work; but there was no leather to be seen, only these

charming little clothes. At first they were astonished, and then perfectly delighted. With the greatest speed they put them on, dancing and skipping about, and leaping over chairs and benches. At last they danced out at the door.

From this time on they came no more; but the grateful shoemaker and his wife prospered as long as they lived. — JACOB and WILHELM GRIMM (Adapted)

Oral Exercise. 1. Find the following words in the story. Give another word or two that have the same or nearly the same meaning as each of these:

poor	courage	ready
intended	beautifully	grateful
preparing	presently	pleased
finished	busily	usual
astonished	wants	bounding
purchase	nimbly	prospered

2. Read the story aloud not exactly as it is printed but in short sentences. Make as many sensible short sentences of each paragraph as you can. Use no *and's*, *so's*, or *then's* between sentences. Drop the voice and make a distinct pause at the end of each of your sentences. You might begin the story as follows:

There was once a shoemaker• He was poor• He had leather enough for only one pair of shoes• One evening he cut out this pair of shoes• He intended to make them the next morning• He said his prayers• He fell asleep•

3. Read the story aloud again. Cut it into short sentences as you did before. In addition, however, use

words of your own in place of those words in the story that are in the list above.

Group Exercise. 1. As you and your classmates talk the following questions over, the teacher will write the answers briefly on the board in one-two-three order. You will then have an outline of the story.

1. What happens first in the story?
2. What happens next?
3. What happens after that?
4. What are the remaining events in the story in the order of their happening?

2. Using the outline on the board, begin to tell the story of the elves and the shoemaker. Tell it as if you were the shoemaker. When you are half through, one of your classmates, who will pretend that she is the shoemaker's wife, will interrupt you and finish the story.

3. With a classmate tell the story as if you and he were the two elves. Each elf may tell half of the story. It would be fun to make believe that the whole class and the teacher are elves. You two who are telling the story have just returned to the land of the elves. You have just had your adventure with the shoemaker and his wife. Show the other elves the clothes you received from those grateful human beings.

4. In order to entertain the class, can you make up a short story about elves' helping somebody? They might, for example, take a sick child to fairyland in order to make him well again. What does he do and see there?

88. Correct Usage — *Two, Too, To*[106]

The sentences which follow show the differences in meaning of the words *two*, *too*, and *to*:

1. *Two* houses stood on that lot.
2. One was *too* large and one *too* small for us.
3. So we had *to* go *to* another street.
4. Did you have *to* go, *too*?

Oral Exercise. What does the word *two* in the first sentence mean? Use it in another sentence to show that you understand its meaning. Observe the word *too* in the second sentence. Use *too* in another sentence to show that you know what it means. In the third sentence there is another word which sounds exactly like *two* and *too* but has a different meaning. Use *to* in a sentence of your own to show that you understand its meaning.

Written Exercise. Copy the following sentences, taking care to use correctly the three words *two*, *too*, *to*:

1. Don't give too much for your whistle.
2. A word to the wise is enough.
3. The boys went to the game and the girls went, too.
4. It was too bad that we lost. That makes two defeats.
5. Two wrongs do not make one right.
6. Better be three hours too soon than two minutes too late.

Dictation Exercise. Write the above sentences from dictation.

Correction Exercise. Compare your work with the sentences as they are printed above. Rewrite any sentences that contain mistakes.

Written Exercise. Copy the following sentences and fill each blank with the right word, *two*, *too*, or *to*:

1. ~~two~~ and ~~to~~ are four.
2. It is —— hot —— go walking now.
3. We ——, Frank and I, went —— town —— see the soldiers.
4. My —— brothers and my sister were there, ——.
5. The crowd was —— large. It was —— or three crowds in one.
6. John had —— dollars. I had some money, ——.
7. He sent a present —— each of his —— sisters.

89. Contractions — the Apostrophe

1. John is not going.	2. John isn't going.
3. Mary has not seen me.	4. Mary hasn't seen me.
5. Do not go into the water.	6. Don't go into the water.
7. He does not know me.	8. He doesn't know me.

Oral Exercise. Is there any difference in meaning between the first and the second sentence? Is there any difference of any sort? What letter is omitted in *isn't* that you see in *is not*? What takes the place of that omitted letter? That mark is called an **apostrophe.**

Which is easier to say, the long form *is not* or the shortened (contracted) form *isn't*? The long form *has not* (in the third sentence) or the contracted form *hasn't*? The long form *do not* or the contraction *don't*? The long form *does not* or the contraction *doesn't*?

Contractions are shortened forms of words, like *isn't*, *hasn't*, *don't*, and *doesn't*.

The apostrophe (') is the mark that is put in place of the omitted letter or letters.

Oral Exercise. What does each of the following contractions stand for? In each one what letter or letters may be put in place of the apostrophe?

hasn't	isn't	don't	shouldn't
haven't	wasn't	doesn't	wouldn't
hadn't	aren't	weren't	couldn't
I'm	I've	I'll	we'll

Written Exercise. Write two sentences for each contraction above, one sentence containing the contraction, the other the long form. Thus:

Mary *isn't* afraid of the dark.
Mary *is not* afraid of the dark.

Oral Exercise. 1. Read the following sentences aloud, using complete words instead of the contractions. Thus, instead of *don't* use *do not*; instead of *doesn't* use *does not*; instead of *isn't* use *is not*.

1. I don't know why my dog isn't here. Tom doesn't know.
2. I haven't seen him all day. Tom hasn't seen him.
3. He wasn't here this morning. He isn't here now.
4. I'm not going to look for him. I'm not worried.
5. You aren't worried. He isn't worried. Isn't she worried?
6. Aren't you going? Aren't they going? Aren't we going?
7. Isn't she there? No, she isn't there. They aren't there.
8. Doesn't he look like his brother? Don't you think so?

2. Read the preceding sentences aloud often, alone and with the rest of the class, until these correct forms seem easier to say than the incorrect ones that many

children often use. Read with spirit and pronounce the words distinctly.

Written Exercise. Rewrite each of the following sentences, using contractions instead of the words in italics:

1. Frank *does not* know that Charles *is not* here.
2. We *do not* understand why you *are not* well.
3. *Are* you *not* planning to go to the circus?
4. *Do* you *not* care to see the parade?
5. *Does* he *not* look like his father?
6. His father *does not* stoop and *is not* tall.
7. *I am* not speaking of what I *do not* know.
8. *Have* you *not* been on the ice this month?
9. *I have* been skating to-day, and *I will* skate to-morrow.
10. *Should* you *not* ask your father first?
11. I *could not* go if he said no.
12. *Would* he *not* be willing to have you go?
13. I *do not* know, but I think *he will* say yes.

90. Letter Writing

Written Exercise. Write a joking letter to a classmate. Sign it "Santa Claus." Remind the classmate that Christmas is coming. Ask him whether he has been good during the year. Ask him whether he is sorry that he has not been better. Tell him to send you a list of Christmas wishes. What address shall you give him?

Do you remember Tom, the boy who wrote to Fred earlier in this book? See his letter on page 157. This same Tom wrote Fred the joking letter on the following page. He signed it Santa Claus.

1 Christmas Avenue
Toytown, North Pole
November 30, 1920

Dear Fred:

So you are the boy who said the other day that you did not believe in Santa Claus! That is a fine way to treat me after the many Christmases I have visited you.

I fear you are not so good a boy as you used to be. I wish you were more like your friend Tom. There's a boy I am proud of.

Since he is your friend, I will give you another chance for his sake. I expect, however, to receive a letter from you at once, telling me that you are very sorry.

Sincerely yours,
Santa Claus

Correction Exercise. Before mailing your letter, look it over for mistakes. Get a classmate to help you, but not the classmate to whom your letter is addressed. You want it to be a surprise to him.

91. Study of a Poem

Did you ever see an old-time windmill like the one in the picture on page 189? The great, long arms had strips of canvas attached to them. These, like sails, caught the wind. Inside the mill were huge granite stones. These turned and turned and ground the wheat between them into flour. But first the wheat kernels, as they came from the field, had to be separated from the part that was used

for straw. This separating was called threshing. It was done by laying the wheat stalks on the barn floor and beating them with long rods called flails. Then the wheat kernels were put in bags and taken to the mill.

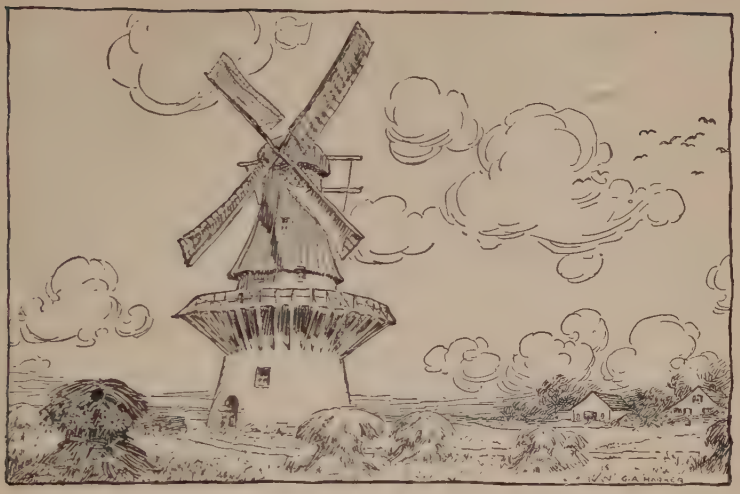
If such a windmill could speak, might it not boast of itself as a giant? Might it not boast of its jaws of granite and its strong arms that wrestle with the winds? As the miller pours the wheat kernels into the great jaws the mill proudly thinks of itself as being fed by the miller's own hands. It stands on a rock, towering high to catch every wind. It looks down over the farms and fields where the wheat and maize and rye are growing which it will some day grind into flour.

THE WINDMILL

Behold! a giant am I!
Aloft here in my tower,
With my granite jaws I devour
The maize, and the wheat, and the rye,
And grind them into flour.

I look down over the farms;
In the fields of grain I see
The harvest that is to be,
And I fling to the air my arms,
For I know it is all for me.

I hear the sound of flails
Far off, from the threshing-floors
In barns, with their open doors,
And the wind, the wind in my sails,
Louder and louder roars.



I stand here in my place,
With my foot on the rock below,
And whichever way it may blow,
I meet it face to face
As a brave man meets his foe.

And while we wrestle and strive,
My master, the miller, stands
And feeds me with his hands;
For he knows who makes him thrive,
Who makes him lord of lands.

On Sundays I take my rest;
Church-going bells begin
Their low, melodious din;
I cross my arms on my breast,
And all is peace within.

HENRY W. LONGFELLOW

Oral Exercise. 1. Who is speaking in this poem? Read the first stanza; then close the book, pretend you are the giant speaking, and give the thought of the stanza in your own way.

2. In the same way tell what each of the other stanzas says.

Memory Exercise. Read the poem aloud several times until you can repeat it without the book. As you recite, think of the windmill overlooking the fields, of its granite jaws grinding, and make your hearers see all this.

Oral Exercise. 1. If you were alone on an island in the sea, as Robinson Crusoe was, and found wheat growing there, could you make bread of it without flails or threshing machine or flour mill to help you? Tell what you would do.

2. Tell what the Indians did.

92. Dramatization

Oral Exercise. Pretend that you are not a windmill but a giant locomotive. Stand before the class and tell how big and strong you are and what you can do. Tell who takes care of you and feeds you.

Before you begin to speak, have in mind what you will say first and next and after that. Besides, make up a bright opening sentence.

Group Exercise. The class will listen carefully as you tell what a wonderful giant you are. When you have finished the talk, they will criticize it with the following questions in mind:

1. Was the beginning sentence interesting or weak?
2. Were important facts omitted that would have made the talk more entertaining?
3. Were too many *and's* used?
4. Was the closing sentence weak or strong?

Oral Exercise. Pretend that you are one of the following giants, and tell what you can do:

1. An ocean steamer
2. A battleship
3. A giant dirigible or airplane
4. A huge motor truck
5. A tractor
6. A gang plow
7. A threshing machine

Group Exercise. 1. Now let two of these boastful giants meet.[107] Let them enter into conversation and try to outboast each other. Each thinks he is the more important one and gives reasons to prove that he is.

2. Instead of talking together, let some of these giants write their boastings on the board, where all may read of their remarkable deeds.

3. The class will criticize the talks and the paragraphs on the board.

93. The Apostrophe and Possession

Exercise. 1. Read the following sentence very carefully; tell whether a letter has been omitted and, if so, what it is.

John's kite flies higher than all others.

2. The kite belongs to John, and so it is called *John's kite.* If it belonged to Fred, what should we call it? Write *Fred's kite.* What did you put after the name *Fred* to show that the kite belongs to him? If you want to show that the kite belongs to George, what shall you write?

We see that the apostrophe has another use besides marking the places where letters have been omitted. That other use is to help show to whom a thing belongs; that is, to help show possession.

Written Exercise. Add apostrophe and *s* (*'s*) to each of the following words to show possession, and use it in a sentence. Thus:

Boy. Boy's. The *boy's* knife was found.
Thomas. Thomas's. Thomas's pony ran up the hill.

1. man	6. tiger	11. teacher	16. wolf
2. dog	7. postman	12. principal	17. calf
3. girl	8. men	13. donkey	18. oxen
4. horse	9. woman	14. James	19. child
5. bird	10. women	15. Jess	20. children

The apostrophe, followed by *s* (*'s*), is often used to show possession.

Exercise. 1. Is there any difference in meaning between the two sentences in each of the following groups? What is the difference? How is that difference shown?

1. The boy's camp was in the mountains.
   The boys' camp was in the mountains.

2. The girl's room was large and sunny.
   The girls' room was large and sunny.

3. The bird's notes sounded very sweet.
   The birds' notes sounded very sweet.

4. The bear's growls frightened the children.
   The bears' growls frightened the children.

2. When a word does not end in *s* (as, *boy*, *girl*, *bird*), what is added to it to show possession? Prove that your answer is correct by referring to the above sentences. But when a word already ends in *s* and means more than one person or thing (as, *boys*, *bears*), what is added to it to show possession? Prove the correctness of your answer.

Words that end in *s* and mean more than one person or thing show possession by adding only the apostrophe; all other words show possession by adding the apostrophe and *s*.

Oral Exercise. Read the following sentences, being particularly careful to note the signs of possession. Which of the words showing possession refer to one object? Which refer to more than one?

1. That insect's wings are badly torn.
2. This boy's father visited the boys' camp.
3. The young lions' roars disturbed the old lion's nap.
4. Thomas's father talked with James's father.
5. We were puzzled by the animals' fear of the water.
6. The children's game lasted all the afternoon.
7. The oxen's load was a very large one.
8. The girl's glove fitted all three girls' hands.
9. The man's coat hung in the men's room.
10. Ladies' hats for sale; also girls' dresses.

Written Exercise. 1. Copy these ten sentences, and together with a neighbor look for and correct mistakes in your copy and his.

2. Write the ten sentences from dictation, in order to show whether you can do so without making mistakes.

94. Correct Usage — *Lend, Blow, Freeze, Burst* [108]

The words in italics in the following sentences are sometimes used incorrectly. These sentences show their correct use:

1. Lend me your pencil.
2. I *lent* you my knife yesterday.
3. I *have* not *lent* anybody else anything.
4. How the wind blows to-day! How it *blew* yesterday! How it *has blown* for nearly a week!
5. If the water freezes, the pipes usually burst.
6. If the water *froze* yesterday, the pipes probably *burst* yesterday.
7. If the water *has frozen* and the pipes *have burst*, what shall we do?

Oral Exercise. 1. Read the preceding sentences aloud several times. This reading will accustom your lips and tongue and ears to the correct use of the words in italics.

2. Make sentences containing the words in italics above.

95. Story-Telling

THE GOLDEN TOUCH

Once upon a time there lived a very rich man whose name was Midas. He was fonder of gold than of anything else, except perhaps his little daughter, and his greatest pleasure was to count the bags of coin in his treasure room.

Midas was enjoying himself as usual in his treasure room one day, when he perceived a shadow fall over the heaps of gold; and, looking suddenly up, what should he behold but the figure of a stranger, standing in the bright and narrow sunbeam!

The stranger gazed about the room; and when his smile had glistened upon all the golden objects that were there, he turned again to Midas.

"You are a wealthy man, friend Midas!" he observed. "I doubt whether any other four walls on earth contain so much gold as you have piled up in this room."

"I have done well, — pretty well," answered Midas, in a discontented tone.

"What!" exclaimed the stranger. "Then you are not satisfied?"

Midas shook his head.

"And what would satisfy you? What is your wish?" asked the stranger.

Midas raised his head and looked the stranger in the face. "It is only this," he said. "I wish that everything I touch be changed to gold."

"The Golden Touch!" exclaimed the stranger. "But are you quite sure, friend Midas, that this will satisfy you?"

"How could it fail?" said Midas.

"And will you never regret the possession of it?"

"Why should I?" asked Midas. "I ask nothing else to render me perfectly happy."

"Be it as you wish, then," replied the stranger, waving his hand in token of farewell. "To-morrow, at sunrise, you will find yourself gifted with the Golden Touch." — NATHANIEL HAWTHORNE, "A Wonder-Book" (Adapted)

Oral Dramatization. 1. Together with a classmate read only the spoken words in the preceding story. You may

read what King Midas says, and the other pupil may read what the stranger says. Read as these talked.

2. With books closed, play this story. At first, as you know, Midas is alone in his treasure room, counting his gold. Then the stranger appears. Soon they are talking together. At last Midas expresses his wish and the stranger grants it.

3. Other pairs of pupils may now play the story, each team trying to show how it really happened.

Oral Exercise. Can you imagine what will happen when Midas has his wish and everything he touches is changed to gold? As he sits down to breakfast, whatever he touches and tries to eat is changed to gold. His favorite dog approaches and licks the hand of Midas — what happens? Then his little daughter comes tripping into the room — what happens? Finish the story of the wish of Midas. Do you think that he will finally regret his wish and call it foolish? Tell your classmates as interesting a story about Midas as you can invent. Perhaps when you have told it your teacher will read you the whole story as Hawthorne wrote it in the "Wonder-Book."

Written Exercise. Imagine that the same stranger pays you a visit and grants you one wish, whatever it may be. What is your wish? Make no mistake! When you are sure that you know what you really want most, write a short paragraph or two telling the class what it is and your reasons for wanting it. Let the class decide whose wish is the wisest.

96. Writing Quotations

The stranger asked, "Are you quite sure, friend Midas, that the Golden Touch will satisfy you?"

"It cannot fail," answered Midas.

"And you will never regret having it?" asked the stranger.

Midas replied firmly, "I ask nothing else to make me perfectly happy."

"Be it as you wish," said the stranger. "To-morrow you will find yourself gifted with the Golden Touch."

Oral Exercise. Read the first question that the stranger asked. Read the reply of Midas. What did the stranger ask next? What did Midas answer? What were the parting words of the stranger? Read only what each speaker said, not another word.

When we repeat the exact words of a person, we call those words a quotation. The marks (" ") that are placed before and after a quotation, as in the sentences at the top of this page, are called **quotation marks.**

Oral Exercise. 1. Read the first quotation in the sentences at the beginning of this section. Look at the first word of that quotation. With what kind of letter does it begin? Is this true of each of the other quotations?

2. Which of the quotations make statements? Which ask questions?

Exercise. 1. Copy with the greatest care the sentences at the beginning of this section. 2. Exchange papers with your neighbor and compare his work with the book. 3. Correct the errors he found in your paper.

4. Write the selection from dictation. 5. Compare your work with the book and correct any errors you may have made.

A word or a group of words that is a quotation should be inclosed in quotation marks. It should begin with a capital letter. It is usually separated from the rest of the sentence by a comma or a question mark.

Group Exercise. A pupil goes to the board. One of his classmates, let us say John, then tells or asks him something. The first pupil writes:

John said, "I shall play basket ball after school."

Another pupil goes to the board and writes what is told or asked him; as,

Mary asked me, "Who is your best friend?"

Still other pupils write on the board in turn. The girls try to discover and correct every mistake made by boys who write on the board, and the boys every mistake made by girls.

97. Telling the Story of a Man's Life

HENRY W. LONGFELLOW

On the rugged coast of Maine there is one particularly beautiful bay. Overlooking this bay and the charming islands in it is Portland, the city in which Longfellow was born February 27, 1807.

In the War of 1812 the United States war vessels used to take refuge in this bay; and the stirring sea fights of that time made a deep impression on the little boy. Later in this book you will

read about one of these. Back of Portland were great forests, where Indians still wandered. Longfellow's grandfather, who lived on a farm near the wilderness, had many wonderful tales to tell of the interesting red men. Thus Longfellow's boyhood was spent with much to keep his youthful mind busy and to fill it with pictures that he never forgot.

HENRY W. LONGFELLOW

When he became a man he traveled in many strange lands, but none of the wonders that he saw there could dim the memories of the old bay and the forests and the farm scenes of his childhood days.

At the age of twenty-eight Longfellow became a teacher in Cambridge, Massachusetts, where he settled down in an interesting old Revolutionary house. In this house he wrote most of his books and poems. On his way home from school he sometimes stopped to watch the smith at the flaming forge. His poem about this village blacksmith is a general favorite.

Longfellow had three children. Alice, a grave girl, was the eldest. Then came Allegra, a happy, laughing, young lady. The third had beautiful golden hair. Her name was Edith. One of these daughters is living now in the house that her father made famous.

When Longfellow grew to be an old man, his hair and beard became silvery white. His face showed the goodness and kindness of his heart; and Charles Kingsley, an English writer who visited Longfellow in Cambridge, said his face was the most beautiful he had ever seen.

Oral Exercise. Which part of the story of Longfellow's life interested you most? Do you know any facts about Longfellow that are not told here? Perhaps you can learn some from your teacher or parents or from a book. Tell them to your classmates.

Written Exercise. Write a short story of your own life to read to the class. It will be interesting to hear where each pupil was born, what he has seen and done, and what he thinks he will do when he is older. A little book might be made of these stories by you and your classmates.

98. Study of a Poem

Longfellow's children knew very well when his work time was over and he was ready for an evening romp. He and they used to call that happy time the children's hour. Then the children played that his study room was a castle. They pretended they were bandits. Their plan was to scale the walls of the castle. They found three doors that were left unguarded. Through these they rushed; they surrounded their father; they tried to capture him. But he captured them instead and put them into his dungeon. He said this dungeon, or jail, was in his heart. He said he would never let them escape from this strong prison.

THE CHILDREN'S HOUR

Between the dark and the daylight,
When the night is beginning to lower,
Comes a pause in the day's occupations,
That is known as the Children's Hour.

I hear in the chamber above me
The patter of little feet,
The sound of a door that is opened,
And voices soft and sweet.

From my study I see in the lamplight,
Descending the broad hall stair,
Grave Alice, and laughing Allegra,
And Edith with golden hair.

A whisper, and then a silence:
Yet I know by their merry eyes
They are plotting and planning together
To take me by surprise.

A sudden rush from the stairway,
A sudden raid from the hall!
By three doors left unguarded
They enter my castle wall!

They climb up into my turret
O'er the arms and back of my chair;
If I try to escape, they surround me;
They seem to be everywhere.

They almost devour me with kisses,
  Their arms about me entwine,
Till I think of the Bishop of Bingen
  In his Mouse-Tower on the Rhine!

Do you think, O blue-eyed banditti,
  Because you have scaled the wall,
Such an old mustache as I am
  Is not a match for you all!

I have you fast in my fortress,
  And will not let you depart,
But put you down into the dungeon
  In the round-tower of my heart.

And there will I keep you forever,
  Yes, forever and a day,
Till the walls shall crumble to ruin,
  And molder in dust away!

HENRY W. LONGFELLOW

Oral Exercise. 1. What is the meaning of the words "Comes a pause in the day's occupations," in the first stanza? When does this pause come? Have the lamps been lighted yet?

2. As the poet sits in his chair in his workroom, what does he hear? What does he see? What happens then?

3. The Bishop of Bingen, according to an old story, was a hard-hearted man whom the rats killed in his own castle. This castle was called the Mouse-Tower on the Rhine. What makes Longfellow think of this old

story? Why does he call himself an old mustache — that is, an old soldier? Will he surrender to these three banditti, or bandits? What will he do instead?

4. Tell the story of this poem, calling it "The Three Bandits." Shall you tell it as if you were one of the bandits? Perhaps the following outline will help you:

OUTLINE

1. What the three bandits planned to do, and when
2. The stairway and the three unguarded doors
3. Climbing the turret
4. The capture of the bandits

99. Correct Usage — *Different from,* etc.[109]

Oral Exercise. 1. Read the following sentences aloud. Speak the words distinctly. Read them slowly at first; then repeat the reading several times until you can do it both distinctly and rapidly — as rapidly as you speak when you are at play.

1. This knife is *different from* that one.
2. This one is *larger than* that one, and it is *longer than* that one.
3. This is *different from* that in nearly every way.
4. I got it *from John*. He bought *himself* another.
5. I *ought not* to tell you. I *ought not* to talk about it.
6. *Take hold* and pull. *Take hold* over there.
7. *He and I* must go to church.
8. *You and I* cannot stay here. We *must go* to school.
9. The school is *somewhere east of* here.
10. I shall tell him *whether* I can go.

11. I told him *that* I could go.
12. *At first* I did not see you.
13. *At the start* the racers were fresh and strong.
14. *In the beginning* of the game he and I were even.
15. The store is *east of* the church and *west of* the school.
16. I let Fred take one, and I let Tom take two.
17. I 'll *get even with* him for that.
18. This is *larger than* that, but *that* is longer than *this*.
19. That is *different from* this in color and shape.
20. I *have no* pencil. I *must* buy *myself* one.
21. My pen point *is broken*. I *must* buy *myself* a new one.
22. The blade of my knife *is broken*. My spectacles *are broken*.

2. Use in sentences of your own the words and groups of words italicized above.

100. Story-Telling

Oral Exercise. Make up a short story from one of the following brief outlines for stories. Choose the one with which you think you can entertain the class best. Begin with as interesting an opening sentence as you can.

1. A rainy day, a mud puddle, a little boy, a splash, a howl
2. An icy sidewalk, a timid old woman, a kind boy, a helping hand, the woman's gratitude
3. Two boys, a tent in the back yard, early evening, the boys asleep in the tent, strange noises at midnight
4. Two girls gathering flowers in the woods, the lost way, evening, night, a light in the distance
5. A polite boy, a grateful stranger, next week's mail, a surprising invitation

6. A careless girl, the escaped canary, a box in the attic, an old letter, a discovery

Group Exercise. 1. Before the story-telling begins, several groups of pupils should be chosen as committees to criticize. Each committee should be given one question to keep in mind during the speaking. Thus, one committee should be on the lookout for mispronounced words; another for *and's*, *so's*, and *then's*; still another for the way pupils stand; and so on.[110] At the end of each story each committee may make a brief report.

2. If any pupil speaks so faintly or mumblingly that not every one can understand him, those who cannot easily make out what he is saying should rise in their places. They should remain standing until the story-teller speaks louder and more distinctly.

3. After each story the opening sentence of it should be written on the board. The class will try to improve this sentence. Perhaps an entirely new one should be put in its place.

101. Letter Writing

Written Exercise. 1. Write an amusing letter to a classmate. Try to make him laugh. Make believe that he is the teacher. Pretend that you were absent from school yesterday. Invent some laughable excuse, and write the letter of excuse. Perhaps the following letter, which our old friend Tom sent to a classmate, will help you to plan an interesting one of your own:

525 Lake Avenue
Ithaca, New York
January 24, 1921

Dear Teacher:

I had to be absent from school yesterday. I am not very sorry. My mother was baking cookies. I decided that I ought to stay home and take care of the cookies. My mother objected, but I never allow my parents to interfere with my plans.

If you will kindly excuse my absence, I may bring you a cooky — if there are any left.

Your bright pupil,
Tom Martin

Group Exercise. Some of the most comical letters should be read to the class. Some should be copied on the board. The class will read these carefully and answer the following questions[111] about them, only one question at one reading:

1. Are heading, greeting, and ending correctly written?
2. How many paragraphs are there? Is each one properly begun?
3. Does every sentence begin with a capital letter?
4. Is each sentence followed by the proper punctuation mark?
5. Are there any groups of words that were meant to be sentences but that are not complete sentences?
6. Is every word spelled correctly?
7. How could the letter be made more interesting or amusing?

102. Words Meaning One Person or Thing and Words Meaning More than One

dog	hats	teachers	elephant
dogs	hat	teacher	elephants

Oral Exercise. 1. Which of the words above name one person or animal or thing? Which name more than one? What letter do you add to a word naming one object so as to make it name more than one? Prove your answer by means of the words above and also by several of your own.

2. Change each of the following words so that it will name more than one object:

boy	house	donkey	soldier
gun	stone	barn	shoe
girl	pole	car	shovel

3. Which of the following words mean one object? Which mean more than one?

man	child	tooth	mouse	foot
men	children	teeth	mice	feet

As a rule, words that mean one person or thing are changed to words that mean more than one by adding *s*. But, as you have just seen, a few words do not follow this rule.

Written Exercise. 1. Change the following to words meaning more than one object, and use each of these in a short sentence: [112]

monkey	ox	horse	desk	woman
insect	ax	bear	tree	goose

2. In the same way change each of the following to a word meaning more than one object, and use it in a sentence:

wolf	leaf	life	baby
loaf	knife	elf	lady
thief	wife	stove	lily

103. Study of a Picture Story

Oral Dramatization. 1. In the first of the six colored pictures on the two preceding pages, what are the girls quietly saying to each other? Say it as if you were one of them. When the father hears this, what does he say to his son? Play this picture with several of your classmates. Use a broomstick for the donkey.

2. With two classmates play the three old men in the second picture. As the father and son pass with the donkey, what do the three old men say? The son overhears their remarks. What does he say to his father after a while? What do father and son do?

3. With classmates play the third picture. What are the three women with children in their arms saying? What do father and son say to each other then, and what do they do?

4. In the same way play the fourth picture; the fifth; the sixth. Invent as much suitable and interesting conversation as you can for each picture.

5. Now let the entire story be played. How many scenes will the play have? Who shall take each part?

Oral Exercise. After the story has been played, tell the class what you think the story teaches.

104. Story-Telling

Group Exercise. 1. Let groups or teams of six pupils each tell the story of father, son, and donkey. Let the six pupils of a team stand in a row before the class and each pupil tell the story of one of the six pictures.

One team may tell the story as if the father were speaking; another, as if the son were telling the day's happenings; still another, as if the donkey, which was left for drowned in the creek, had swum ashore where there was a pasture and were telling the story to several horses, donkeys, and cows gathered there.

2. The members of each story-telling team of six should see to it that certain common faults of speaking are avoided by every pupil belonging to the team. No member of a team should be allowed to do any of the following things:

1. To speak indistinctly and not loud enough
2. To use unnecessary *and's*, *so's*, and *then's*
3. To use incorrect language
4. To begin with an uninteresting sentence
5. To tell anything outside of his own picture or paragraph

3. Why might there not be a contest among teams to see which could tell the story best? After each team had been given time to practice, parents and friends might be invited by letter to attend the story-telling contest.

105. Vocal Drill [113]

Exercise. 1. Stand erect, hands on hips. Inhale quickly and quietly. Exhale slowly and steadily, making the sound *n-n-n*. Make the sound as even and prolonged as you can. Repeat.

2. Sound *noo* softly and no higher than the usual speaking tone. Go up one full tone and back. Go down one full tone and back. Then combine the two. Continue the latter exercise as long as the breath lasts. Be sure to begin with a full breath. Repeat, in turn, with *noh*, *nah*, *nay*, and *nee*.

3. Repeat the following rhyme, slowly at first, then more and more rapidly, but always distinctly, easily, and in a pleasant tone of voice:

> To the windmills said the millwheel,
> "As the wind wills do you still wheel?"
> "Yes, we still wheel as the wind wills,"
> To the millwheel said the windmills.

106. Giving Short Talks [85]

1. I shall be glad when vacation begins.
2. I have a beautiful white cat at home.
3. I wish my father would give me fifty cents every week for spending money.
4. I know where I should go the coming vacation if I were older and could have my own way.
5. Let me tell you my favorite game.
6. There are several ways in which a boy can earn money Saturdays.

7. When the time comes for me to have a watch of my own, I know what kind I shall ask Father to buy.
8. There is a great deal of fun in having a dog.
9. I shall start a butterfly collection this summer.
10. There is one book that I am very anxious to read.

Oral Exercise. Which of the sentences in the list above gives you the best start for a short talk to the class? Give that talk, beginning it with that sentence. It will be fun for the class to see how different your talk is from those of other pupils who begin with the same sentence.

Group Exercise.[16] The class will tell each speaker three things: (1) the best that can be said about his way of giving a talk, (2) the worst, and (3) whether he uses too many *and's*. If many pupils use too many *and's*, perhaps the following section should be studied before going on with these talks.

107. The "*and*" Habit

Once a pupil was asked to give a talk beginning with this sentence, "I have a beautiful white cat at home." The talk was as follows:

> I have a beautiful white cat at home AND I play with her every day AND it is my business to feed her AND to take care of her AND I like to do it SO every morning I give her a dish of milk AND some pieces of bread THEN at noon I give her table scraps AND in the evening

she receives more table scraps or another bowl of milk AND THEN I play with her awhile AND THEN I put her to bed in her box in the outer kitchen AND there she spends the night.

Oral Exercise. 1. Read the talk above as it should have been given. Which of the *and's*, *so's*, and *then's* were unnecessary?

2. Improve each of the following sentences. You may cut them into short sentences. Some AND sentences can best be improved by beginning them with a word like *when*, *although*, *if*, *after*, or *before*. Thus, instead of saying,

The Chinaman could not speak English AND he managed to make people understand what he wanted,

it is better to say,

ALTHOUGH the Chinaman could not speak English, he managed to make people understand what he wanted.

1. The Chinaman visited America AND he had visited England and France.
2. The Japanese general inspected our railroads AND he started for his own country to make a report.
3. I am not so tall as you AND you are not so small as I.
4. You were waiting here an hour AND you might have studied your lesson.
5. You called to him AND he shouted back that he would soon return.

6. The kitchen wall began to burn AND the boy shut every door and window to stop drafts.

7. Sarah saw an automobile come racing along AND she waited for it to pass.

8. The girl crossed the street AND she looked carefully in all directions.

9. John discovered a fire AND he was cool headed.

10. The boy had never teased the dog AND he was bitten by the animal.

11. The careless driver did not look up and down the tracks he was crossing AND his car was smashed by the train.

12. The clothes of his playmate caught fire AND George quickly wrapped a rug around him from the head toward the feet.

13. You seem to know who I am AND I do not know who you are.

14. You have a great deal of time AND you can write me a letter now and then.

15. You heard the news AND you should have told me.

108. Letter Writing

525 Lake Avenue
Ithaca, New York
March 1, 1921

Dear Amy:

I am looking for something to read. It must be interesting. The last two books that I took home from the public library proved so dull that I could not finish them.

What is the best book you ever read? Write me the name. That is the one I want to read. I am tired of reading medium-good stories. Tom feels the same way about it.

Your friend,
Dorothy Martin

Oral Exercise. Think of interesting books you have read. Try to decide which one you liked best of all. Write the name of it on a slip of paper. These slips will be collected and laid on the teacher's desk. One by one the teacher will read aloud the names on the slips. When the name of your favorite book is read, rise and explain what you particularly like about that book.

Written Exercise. 1. In order that you may make no mistakes in letter form when you reply to Dorothy's letter, copy that letter. Then, with the help of a classmate or alone, compare your copy with the book. Correct mistakes.

2. As a test of what you know about letter form, write Dorothy's letter from dictation. Correct mistakes as in the preceding exercise.

3. Write a letter to Dorothy or to her brother Tom as if you were Amy or Amy's brother Fred. Pretend that one of your classmates is either Dorothy or Tom, and send him or her your letter through the class post office. Answer the question in Dorothy's letter.

Correction Exercise. 1. Read the letter you receive from a classmate with the following questions in mind:

1. Is the letter neatly written?
2. Are heading, greeting, and ending correctly written and punctuated?
3. Is the first line of each paragraph correctly begun?

2. Go to the classmate who sent you the letter, and point out any errors you have found.

109. Correct Usage — *Have, Got; There Are* [114]

Oral Exercise. 1. Read the following sentences:

1. I *got* a bicycle last year, and I *have* it now.
2. If you *get* one, *get* the kind I *got* last year.
3. I *had* no bicycle last year, but I *have* one now.
4. *Have* you a pencil? I *have* none. I shall *get* one.
5. I *have* a book, you *have* a book, she *has* a book.
6. If you *have* no book, go and *get* one to-day.
7. I *got* mine yesterday. I *have* it. *Have* you yours?

You see that *get* means "obtain" or "receive" and *got* means "obtained." *Have* means "possess" or "own." Notice that in all these sentences you could use *obtain* and *obtained* wherever *get* and *got* are used, and *possess* and *possessed* wherever *have* and *had* are used. Read the sentences, using *obtain* and *obtained* for *get* and *got*.

2. Read the above sentences aloud several times, thinking of their meaning as you read. The class may be divided into two groups, the first reading the odd numbers, the second the even. Let each group, as if this were a game, try to surpass the other in speaking the words distinctly and in bringing out in the reading the meaning of the sentences.

3. Ask your classmates questions that contain *have* or *got* and that call for answers containing these words.

4. Read the following sentences aloud repeatedly:

1. *There are* many flowers in that field.
2. *There is* a swamp on the other side of the field.

3. *There are* wild flowers in the woods now.
4. *There are* some dogwood trees near the path.
5. *There is* a squirrel's nest in a high tree there.

5. Fill each of the following blanks with the words *There is* or *There are.* If the sentence tells about one person or thing, use *There is*; if the sentence tells about several persons or things, use *There are.*

1. —— many boys and girls in the parade.
2. —— some beautiful flags in the parade.
3. —— soldiers and sailors in it.
4. —— a band playing in the square.
5. —— two generals on horseback at the front.

6. Make sentences that begin with the words *There is*; with the words *There are.*

110. Study of a Poem

A SONG FOR FLAG DAY*

Your flag and my flag,
And how it flies to-day
In your land and my land
And half a world away!
Rose-red and blood-red
The stripes forever gleam;
Snow-white and soul-white —
The good forefathers' dream —
Sky-blue and true blue, with stars to gleam aright —
The gloried guidon of the day; the shelter through the night.

* From "The Trail to Boyland," by W. D. Nesbit, copyright, 1904. Used by special permission of the publishers, The Bobbs-Merrill Company.

Your flag and my flag!
And, oh, how much it holds —
Your land and my land —
Secure within its folds!
Your heart and my heart
Beat quicker at the sight;
Sun-kissed and wind-tossed —
Red and blue and white.
The one flag — the great flag — the flag for me and you —
Glorified all else beside — the red and white and blue!

Your flag and my flag!
To every star and stripe
The drums beat as hearts beat
And fifers shrilly pipe!
Your flag and my flag —
A blessing in the sky;
Your hope and my hope —
It never hid a lie!
Home land and far land and half the world around,
Old Glory hears our glad salute and ripples to the sound.

WILBUR D. NESBIT

Oral Exercise. Which lines in this song for Flag Day do you like best? Do you like the lines,

"Rose-red and blood-red
The stripes forever gleam"?

Do you like the line,

"Sun-kissed and wind-tossed"?

What does it mean? What does the last line in the poem mean?

Memory Exercise. Learn to read this stirring poem in a stirring way. Then read it aloud repeatedly. Soon you will be able to recite it.

111. Talking and Writing about Good Citizenship

Reciting "A Song for Flag Day" makes one want to be a good citizen.

Oral Exercise. Which of the following things would a good citizen do?

1. Throw peanut shells on the floor of a street car
2. Drop a banana peel on the sidewalk
3. Spit on the floor of a moving-picture theater
4. Carve initials in a tree on the street
5. Write or draw pictures on walls of buildings or rooms
6. Throw firecrackers at people who are passing
7. Drive an automobile on the wrong side of the street
8. Throw stones on the street

You see that a good citizen thinks of the feelings and comfort and safety of other people. A good citizen does not think only of his own fun. He does nothing that will harm others. He does things that will be good for others.

Group Exercise. Together with your classmates make as long a list as you can of things a good citizen will do. The teacher will write these on the board as you and the other pupils name them.

Perhaps the following questions will help you to think of acts of good citizenship:

1. What will a good citizen do if his neighbor's house catches fire?

2. How will a good citizen treat strangers in his town or city?

3. What will a good citizen do when driving an automobile?

4. What will a good citizen do when roller skating on the sidewalk?

5. Which of the following words describe a good citizen?

polite	noisy	kind	clean
obedient	reckless	dirty	unkind
careful	disobedient	unselfish	honest
quiet	rude	lazy	rich

6. How will a good citizen act during snowball season?

7. How will a good citizen ride a bicycle differently from a bad citizen? Why?

8. How will a good citizen drive an automobile as compared with a bad citizen?

Written Exercise. For reading aloud to the class, write a short explanation of the difference between a good citizen and a bad citizen. Write three short paragraphs. In the first tell what it is that you are planning to explain; in the second tell about the one kind of citizen; and in the third tell about the other. You might call your account "Two Citizens," and begin it and plan it as follows:

George White and George Black are two boys that live on the same street in my town. They are, however, as different as white and black.

George White, on the one hand, ----------

George Black, on the other hand, ----------

Or, as follows:

I once watched two boys on their way home from school. It was easy to tell from what they said and did which one of them was a good citizen and which was not.

The one ----------

The other boy was different. ----------

Group Exercise. Several of these accounts may be copied on the board, perhaps before school. Then the class may point out what is well done in each and where there are mistakes. The following questions will help in these criticisms:

1. Is each paragraph correctly begun?
2. Has the writer put in one of the paragraphs what belongs in another?
3. Does the writer need to learn more about paragraphs? [115]

112. Paragraph Study [116]

THE FABLE OF THE WIND AND THE SUN

The wind and the sun once fell into a quarrel as to which was the stronger of the two. Each told of wonderful things he had done, and firmly believed himself more powerful than the other. Finally they agreed to test the matter by trying to see which of them could first get the cloak off a traveler who happened to be passing that way.

The boastful wind was the first to try. He began to blow as cold and fiercely as he could, and nearly tore the man's cloak from its fastenings. But the harder and colder he blew, the more closely the man drew his cloak about him. At last the wind had to give it up.

Then the sun took his turn, drove away the clouds that had gathered, and shone down upon the traveler with his brightest, warmest rays. At first the man only opened his cloak and threw it back. But the sun shone more warmly, and at last he flung aside his cloak and hastened to a shady place to rest. — Æsop

Oral Exercise. Do you see that this fable falls into three parts? The sentences in each part belong together because they are all about one idea or subject. What is the main idea or subject of the first part of the fable? The second part, or paragraph, tells what the wind did to make the man give up his cloak. What is the leading thought of the third part, or paragraph?

We might make the following plan of this fable:

First paragraph: The quarrel of the wind and the sun
Second paragraph: What the wind did to show his strength
Third paragraph: What the sun did to show his strength

A paragraph is a group of sentences that belong together because they are about one idea or subject.[98]

The first line of a paragraph should begin a little to the right of the rest of the writing or printing.

Group Exercise. 1. Using the outline on page 221, let groups of three pupils tell the fable of the wind and the sun, each pupil giving a paragraph. The class must watch carefully that nothing is put in one paragraph which belongs in another.

2. Now let groups of three pupils write the fable on the board, each pupil in each group writing one of the three paragraphs. Let one group or team write the fable not as it is told in the book but as if the one telling it were the wind; another team, as the sun would tell it; still another, as if it were told by the traveler. There will be three paragraphs in each telling.

3. The class will examine the fables on the board and say in what respects they are well written and where they could be improved. The following questions will be useful in this work. Each fable should be examined with only one question in mind at one reading.

1. Is the writing neat and easily readable?
2. Is the first line of each paragraph properly begun?
3. Does any paragraph contain anything that belongs in another?

113. The Comma

a. Helping to Make the Meaning Clear

1. When the bear had eaten the man took a nap.
2. When the bear had eaten, the man took a nap.

Oral Exercise. 1. Read the two sentences at the bottom of page 222. Which one is easier to understand? What helps to make this sentence clearer than the other one?

2. Read the two sentences which follow. Which is the clearer? Why?

1. He used red paint for the sign was to be red.
2. He used red paint, for the sign was to be red.

A comma should be used to separate a sentence into parts so that its meaning may be clear to the reader.

Oral Exercise. Where should commas be put in the sentences below to help make the meaning clear?

1. He climbed down for the chimney had notches on the inside.
2. He is the boy and the girl is there.
3. I went to town for my father who was there had sent for me.
4. When everybody had shot the boys cleaned the gun.
5. Whenever mother bakes the bread is good.

b. In Address

1. Martha, you are late this Christmas!
2. Yes, Mother, but I could not get here sooner.
3. Go for the goose, Peter, and carry it carefully.

Oral Exercise. Who is spoken to or addressed in the first sentence? Is that name separated from the rest of the sentence in any way? Who is addressed in the second sentence? What is the purpose of the comma before and after the word of address? In the third sentence explain the commas before and after *Peter*. Read the three sentences again and tell what you have learned about using commas.

A comma or commas should be used to separate from the rest of the sentence the name of the person addressed.

Dictation Exercise. Write the following sentences from dictation:

1. Mrs. Cratchit sent Peter for the goose.
2. Mrs. Cratchit, did you send Peter for the goose?
3. Did you send Peter for the goose, Mrs. Cratchit?
4. Please, Peter, go for the goose.
5. Yes, Mother, I will go right away.
6. Did you ever, Martha, see such a pudding?
7. It's the best pudding, Mrs. Cratchit, that you ever made.

Correction Exercise. Compare the sentences you have written with those in the book. Rewrite each sentence that contains a mistake. Be sure that you have commas where they belong.

Written Exercise. Copy the following sentences, supplying each with the right capitals and punctuation marks:

1. peter will you please go for the goose
2. go for the goose peter before martha arrives
3. did you ever see that puppy eating george
4. let us hurry boys down to the river
5. girls go ahead mary and boys follow in this game
6. the man was painting fred not varnishing
7. the tiger was drinking lucy not eating

c. After Yes and No

1. Yes, I remember the story you read us.
2. No, I cannot tell you the name of it.
3. Yes, my letter is ready for the postman.
4. No, you cannot fool all the people all the time.

Oral Exercise. How is *Yes*, in the first sentence, separated from the rest of the statement? How is *No*, in the second sentence, separated from the rest of the statement? Do you see in the last two sentences the comma after *Yes* and *No*?

When *yes* and *no* are parts of answers, a comma should be used to separate these words from the statements that follow them.

Dictation Exercise. Write the four sentences from dictation; then compare your work with the book and correct mistakes.

114. Story-Telling

THESEUS AND CERCYON *

Theseus went along the plain until he reached the city. Standing in the market place, he cried, "Where is Cercyon, the king of the city? I must wrestle a fall with him to-day."

Then all the people crowded round him and cried, "Fair youth, why will you die? Hasten out of the city before the cruel king hears that a stranger is here."

But Theseus went up through the town, while the people wept and prayed, and through the gates of the palace yard, till he came to the door of Cercyon's hall, the terror of all mortal men.

There he saw Cercyon sitting at the table in the hall alone; and before him was a whole sheep roasted, and beside him a jar of wine. And Theseus stood and called him, "Holla, thou valiant wrestler, wilt thou wrestle a fall to-day?"

Cercyon looked up and laughed, and answered, "I will wrestle a fall to-day; but come in, for I am lonely and thou weary, and eat and drink before thou die."

* Pronounced *thē'sūs* and *sûr'sē ŏn*.

Then Theseus went up boldly, and sat down before Cercyon at the board, and ate and drank; and Cercyon ate and drank. But neither spoke a word to the other, though they looked across the table by stealth; and each said in his heart, "He has broad shoulders, but I trust mine are as broad as his."

At last, when the sheep was eaten, and the jar of wine drained dry, King Cercyon rose, and cried, "Let us wrestle a fall before we sleep."

Tossing off their outer garments, they went forth into the palace yard, and Cercyon ordered fresh sand to be sprinkled on the ground. There the heroes stood face to face, while their eyes glared like wild bulls'; and all the people crowded at the gates to see what would befall.

And there they stood and wrestled till the stars shone out above their heads; up and down and round, till the sand was stamped hard beneath their feet. And their eyes flashed like

stars in the darkness, and their breath went up like smoke in the night air; but neither took nor gave a footstep, and the people watched silent at the gates.

But at last Cercyon grew angry and caught Theseus round the neck, and shook him as a mastiff shakes a rat; yet he could not shake him off his feet. But Theseus was quick and wary. He caught Cercyon round the waist, and slipped his knee underneath him, while he caught him by the wrist; and then he lifted Cercyon, and pitched him right over his shoulder to the ground.

Then Theseus opened the gates, and called in all the people; and they cried, "You have slain our evil king; be you now our king, and rule us well."

"I will be your king," he answered, "and I will rule you right and well." — CHARLES KINGSLEY, "The Heroes" (Adapted)

Oral Exercise. 1. Express in one or more different ways the thought of each of the following sentences taken from the story. Thus, you might restate the thought of the first sentence as follows:

Young man, why do you risk your life?
Young man, are you willing to lose your life?
Handsome youth, do you not know that your life is in danger?

1. Fair youth, why will you die?
2. Hasten out of the city before the cruel king hears of your being here.
3. He came to the hall door of Cercyon's hall, the terror of all mortal men.
4. They looked across the table by stealth.
5. Cercyon ordered fresh sand to be sprinkled on the ground.
6. The heroes stood face to face, while their eyes glared like wild bulls'.

7. Their eyes flashed like stars in the darkness.

8. Their breath went up like smoke in the night air.

9. Neither took nor gave a footstep.

10. You have slain our evil king; be you now our king, and rule us well.

2. What sentences or parts of sentences in this story do you specially like?

3. Read the story aloud, dividing it into short sentences and omitting all unnecessary *and's*. Make a short but distinct pause at the end of each of your short sentences. Thus, you might begin the story as follows:

Theseus went along the plain. At last he reached the city. He cried, 'Where is Cercyon? Where is the king of the city? I must wrestle a fall with him to-day."

4. Read the story aloud again. Divide it, as before, into short sentences. In addition, express in your own words the thought of many of the sentences or parts of sentences in the story.

5. Tell the story as if you were Theseus.[117] First, however, make sure that you have clearly in mind what happened first, what next, and so on to the end of the story.

Group Exercise. Your classmates will tell you what they liked and what they did not like in your telling of the story. At this time they will criticize with the following two questions particularly in mind:

1. Did the story-teller give you a clear picture of the exciting wrestling match?

2. Did he remember to speak as if he were Theseus?

115. Letter Writing

525 Lake Avenue
Ithaca, New York
March 29, 1921

Dear Fred:

To-day I received a letter from my Uncle Philip. In it was a check for one hundred dollars.

Uncle Philip writes that when he was a boy there were many things he wanted but could not buy, such as a canoe, a rifle, a tent, a team of goats, and a Saint Bernard dog. He tells me to buy myself some of the things I want most.

He sent Dorothy a check also. I think we are lucky to have a rich uncle who likes us.

Mother says I must not make any mistakes when I spend all that money. What shall I buy? What would you do?

Your friend,
Tom Martin

Oral Exercise. Tell the class what you would do if you were in Tom's or Dorothy's place. It would be fun to hear the plans of all the pupils.

Written Exercise. Write to a classmate and tell what you would do if you had a rich uncle who sent you a hundred dollars and told you to spend it. Can you think of a better plan than the one you talked about?

Group Exercise. Pupils receiving interesting letters should read them to the class. Some of the letters should be copied on the board before school, in clear

handwriting. The class will criticize each of these, using the following questions:

1. Are heading, greeting, and ending correctly written and punctuated?
2. Does each sentence begin with a capital letter?
3. Does each sentence end with the proper punctuation mark?
4. Can the first sentence of the letter be made more interesting?
5. Is the last sentence of the letter a weak sentence, as if the writer had got tired of telling his plans?

116. Correct Usage[118] — *Is, Are*

Oral Exercise. 1. Read the following sentences and look carefully at every *is* and *are*:

1. The boy is in the garden. Is he? Yes, there he is!
2. The boys are in the garden. Are they? They are.
3. John is here. Both John and James are here.
4. One thing is certain. Several things are uncertain.
5. One boy is here. Many men are in yonder field.
6. Are you going to school, Mary? Are you going, girls?
7. John, you are late. Boys, you are late.

2. In the first sentence how many boys are spoken of? How many in the first sentence in number 2? But now look at number 7: the first sentence speaks of one person, for *you* refers to John, while the second sentence speaks of several, for *you* there refers to several boys.

When speaking of one person or thing, use *is*.
When speaking of more than one, use *are*.
Always use *are* with *you*, whether *you* refers to one person or to more than one.

Oral Exercise. 1. Fill each blank in the following sentences with *is* or *are*:

1. Mary, —— you going to town?
2. Girls, —— you going to school?
3. These animals —— perfectly tame.
4. That bear —— a dancing bear.
5. There —— three children in the tent.
6. There —— honey in the hive.
7. There —— many bees in the hive.
8. Where —— you living now?
9. Who —— making that noise?
10. There —— several boys in the house.

2. Make sentences each of which contains either *is* or *are*. Ask your classmates questions containing *is* or *are*.

Written Exercise. Change each of the following sentences. If it tells of one, change it so that it will tell about more than one. If it tells about more than one, change it so that it will tell of only one. Thus:

The *horse* is in the field.
The *horses* are in the field.

1. The horse is gentle.
2. The boys are full of mischief.
3. The child is happy.
4. The house is near the corner.
5. My shoe is tight.
6. The tigers are in the cage.
7. The apples are ripe.

8. There is a wagon on the road.
9. In this book there are tales about Indians.
10. You, my friends, are helping me.
11. A wolf is prowling in the neighborhood.
12. A loaf of bread is in the basket.
13. There is a leaf left on that tree.
14. Is that baby crying again?
15. A lily is in bloom in my garden.
16. Is that a wild goose?
17. There is a mouse under your shoe.
18. The ox is standing under that shady tree.
19. This is a donkey.
20. That is a monkey.
21. Is my old ax in the barn?
22. Here is the tooth the doctor pulled to-day.
23. The man's foot is hurt.
24. The deer are at the water's edge.
25. There is a trout in my basket.
26. Several sheep are in the meadow.
27. This is the key the boy lost.
28. Here is the baby's toy.

Oral Exercise. Read aloud, several times, the seven groups of sentences at the beginning of this section.

117. Giving Short Talks

1. I shall be glad when winter is over.
2. I know the best place to go for wild flowers.
3. I shall never forget my first day at school.
4. My favorite moving-picture actor is —— ——.

5. I like the way we celebrate the Fourth of July at our house.

6. My favorite winter sport is ——.

7. I like to go fishing.

8. Once, when I was several years younger, I saw Santa Claus.

9. I want to tell you about the day my brother returned from France.

10. I like to think that my grandfather fought in the Civil War.

Some pupils were once asked to give short talks. Each talk was to be about something suggested by one of the preceding sentences. The sentence chosen was to be used as the opening sentence of the talk.

One pupil gave the following talk:

> My favorite sport is to put on my warm cap and mitts and go to Klingaman's Hill. Old Kling, as we call him, lets us coast down the hill back of his house. It is a long hill. It is steep, but it is not too steep. It has no ugly bumps in it. Halfway down you come to a curve. I do like to whiz around that curve. You have to be careful or you 'll upset. You are going so fast you could not stop if you wanted to. But who would want to stop?

Another pupil, using the same opening sentence, gave this talk:

> My favorite winter fun is reading. I like it best when there is a snowstorm outside. I can

look up from my book then and watch the snow whirling. That makes me feel very comfortable and happy. I go on with my story and read about wonderfully exciting things.

Oral Exercise. Give a short talk and begin it with one of the ten opening sentences at the beginning of this section. Tell your classmates something that will interest them. Otherwise there can be no use in your talking to them. End with a strong closing sentence, as do the two talks above.

Group Exercise. After each talk the class will tell the speaker what they liked best. Then they will point out to him how he might have done better. The following questions will help in this work:

1. Did the speaker stand straight and look his audience in the face?
2. Did he speak distinctly, loud enough, and not too fast?
3. Did he make any mistakes in English?
4. Did his talk end with an interesting closing sentence?
5. What should he decide to do when he gives another talk?

118. Capital Letters and Abbreviations

Oral Exercise. Read the following four rules for the use of capital letters. Point out in the sentences on the next page where each of the rules has been followed.

Every name given to God should begin with a capital letter.

Every title attached to the name of a person should begin with a capital letter.

The abbreviation of a title used with the name of a person should begin with a capital letter. Like every abbreviation, including initials, it should end with a period.

The name of a person or of a place or the abbreviation of such a name should begin with a capital letter.

1. Governor Sewell met General Ford at the door.
2. Our Father, who art in heaven, hallowed be thy name.
3. Among the wounded were Gen. O. J. White, Capt. H. H. Brown, and Lieut. E. D. Jones.
4. The Hon. J. J. Smith waited in Gov. N. J. Black's office.
5. In prayer give thanks unto the Lord.
6. Give thanks unto the Most High.
7. For are we not God's children both?
8. Address me as follows: Capt. L. W. Green, 46 Oak St., Utica, N.Y.
9. His address is: Hon. Geo. S. Neff, 2 Elm Ave., Boston, Mass.

Written Exercise. 1. As a preparation for the following exercise copy the nine sentences above, and correct any mistakes you find by comparing your copy with the book.

2. Write the sentences from dictation, and correct your work.

119. Study of a Poem

The sandpiper is a little bird, about the size of a robin. It gathers its food along the water's edge of sandy beaches. Its clear *tweet, tweet* is a sweet but rather mournful cry, which it utters as it runs and flits along. Where do you think the little fellow goes when furious storms break over the beach? These storms drive

human beings to their warm shelter by the bright driftwood fire. Where does the little fellow go?

Celia Thaxter, who wrote the poem that follows, must have asked herself this question. From her window looking out on the ocean she saw the storm gathering.

THE SANDPIPER

Black, sullen clouds were covering the sky more and more. The white lighthouses began to look like ghosts in the thickening fog. Out over the water she saw the vessels and observed that they were close-reefing (that is, shortening) their sails as the wind blew harder and harder. She hurried out to gather more driftwood for her fire. She found her stanch little friend, the sandpiper, running along ahead of her on the narrow beach.

THE SANDPIPER

Across the narrow beach we flit,
One little sandpiper and I;
And fast I gather, bit by bit,
The scattered driftwood, bleached and dry.
The wild waves reach their hands for it,
The wild wind raves, the tide runs high;
As up and down the beach we flit, —
One little sandpiper and I.

Above our heads the sullen clouds
Scud black and swift across the sky;
Like silent ghosts in misty shrouds
Stand out the white lighthouses high.
Almost as far as eye can reach
I see the close-reefed vessels fly,
As fast we flit across the beach, —
One little sandpiper and I.

I watch him as he skims along,
Uttering his sweet and mournful cry;
He starts not at my fitful song,
Or flash of fluttering drapery.
He has no thought of any wrong,
He scans me with a fearless eye;
Stanch friends are we, well tried and strong,
The little sandpiper and I.

Comrade, where wilt thou be to-night
When the loosed storm breaks furiously?
My driftwood fire will burn so bright!
To what warm shelter canst thou fly?

I do not fear for thee, though wroth
The tempest rushes through the sky:
For are we not God's children both
Thou, little sandpiper, and I?

CELIA THAXTER

Oral Exercise. 1. Does this poem make you feel very friendly to the little bird? Read the lines that describe him. What whole stanza is given to telling us about the sandpiper?

2. In the second stanza there are four distinct pictures. One is of the woman and the bird flitting fast across the beach. What are the other three?

3. What question is asked in the last stanza, and how is it answered?

4. For each of the following words find another that expresses the same meaning. Use each of your own words, as well as the following, in sentences:

flit	skims	stanch
bleached	mournful	fearless
wild	starts	comrade
raves	fluttering	loosed
sullen	drapery	shelter
scud	flash	wroth
shrouds	scans	tempest

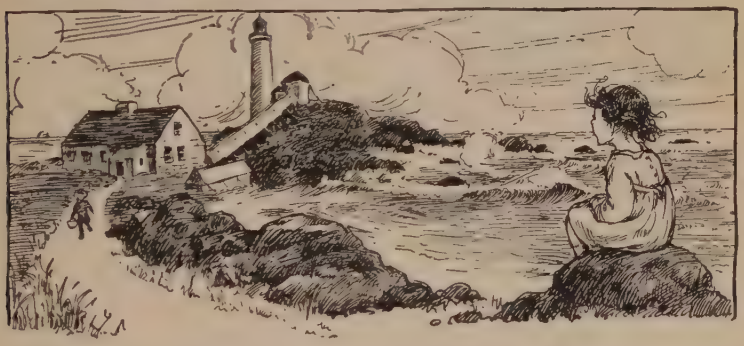
Memory Exercise. Read the poem aloud over and over until you can recite it from memory. Read distinctly and loud enough and in a pleasing tone. Perhaps you should practice some of the vocal drills at this time, in order that you may recite the poem well.

Written Exercise. Write a short letter to a classmate. Pretend that you are the sandpiper. Sign your letter "Sandpiper." Tell the secret of where you spent that stormy night, when the storm broke furiously. Mail your letter, properly addressed, in the class post office. It will be interesting to see, when the letters are read aloud, how the different sandpipers in the class spent the night and what they saw and heard.

120. Telling the Story of Celia Thaxter's Life

CELIA THAXTER

Celia Thaxter was born in the old seaport town of Portsmouth, which is in New Hampshire. Ten miles out in the ocean from Portsmouth lies a small group of rocky islands. They are called



the Isles of Shoals. Here a lighthouse had been built. When Celia was only a little girl of five, her father became the keeper of the lighthouse. Together with her parents and brothers she spent the next ten years of her life in this island home.

In a book that you must read some day, Celia Thaxter tells of her happy years there. The family lived in a quaint little stone cottage

at the foot of the towering white lighthouse. From the windows they could see the sails of passing ships. In the long covered walk that formed a bridge from the lighthouse to the cottage she and her brothers played on stormy days. Every evening it was a fresh excitement to watch the lighting of the lamps and to think how far the lighthouse sent its rays.

All winter they saw hardly a human face besides their own. When spring came, however, their neighbors rowed across from another island, and the boat from Portsmouth came over with letters, newspapers, and magazines and told the news of months. As the weather grew warmer Celia and her brothers gathered flowers, studied the birds, played on the beach, and collected driftwood.

When Celia Thaxter grew up she married a young missionary who had come out to teach the fishermen. With him she went back to the mainland to live. After several years, however, she became homesick for the sea and returned to the Isles of Shoals. There she spent most of her life, and there in 1894 she died.

Oral Exercise. 1. Should you like to live on an island? If you were ever in a lighthouse, or ever saw a lighthouse or the ocean, tell your classmates about it.

2. Give a short account of Celia Thaxter's life. Speak of the facts that seem to you most interesting. Leave out the others. The class will listen to see how your account differs from that of other pupils.

Written Exercise. If you awoke and found yourself alone in a lighthouse on a rocky island in the ocean, what would you do? How might you amuse yourself until a boat came to take you to the mainland? Sit down in the lighthouse and write a short letter to a classmate, telling what you mean to do.

121. Story-Telling

SOME ENGLISH SPARROWS AND A GOOSE FEATHER

Little plays, little comical scenes, are always being acted in the lives of birds, if our eyes are sharp enough to see them. Some clever observer saw this little comedy played among English sparrows, and wrote an account of it to his newspaper.

A male bird brought to his box a large, fine goose feather, which is a great find for a sparrow. After he had laid his prize down and chattered over it, he went away in quest of his mate. His next-door neighbor, a female bird, seeing her chance, quickly slipped in and seized the feather; and here the wit of the bird came out, for instead of carrying it into her own box she flew with it to a near tree and hid it in the fork of the branches, then went home, and when her neighbor returned with his mate was innocently busy about her own affairs.

The proud male, finding his feather gone, came out of his box in a high state of excitement and, full of wrath, rushed into the little house of the female. Not finding his goods and property there as he had expected, he stormed around awhile, abusing everybody in general and his neighbors in particular, and then went away as if to repair the loss. As soon as he was out of sight, the shrewd thief went and got the feather and lined her own home with it. — JOHN BURROUGHS, "Locusts and Wild Honey" (Adapted)

Oral Exercise. 1. Read this story, dividing it into short sentences. Avoid using too many *and's*, *so's*, and *then's*. Try to get along without any. Make a clear-cut short pause at the end of each sentence.

2. Express the thought of each of the following sentences in several different ways:

1. Little comical scenes are always being acted in the lives of birds.
2. He wrote an account to his newspaper.
3. A large goose feather is a great find for a sparrow.
4. The bird chattered over his prize.
5. He went away in quest of his mate.
6. His neighbor saw her chance.
7. Here the wit of the bird came out.
8. She was innocently busy about her own affairs.
9. He was in a high state of excitement.
10. He stormed around awhile, abusing everybody in general and his neighbors in particular.

3. What is the main idea or subject of each of the three paragraphs of the story? Together these subjects form the outline of the story. Might the story have ended differently? Tell it, if you wish, as you would have liked it to end. The class will watch to see whether your story fits the outline which you write on the board before you speak.

4. Have you yourself seen birds at work building their nests in the spring? Did you ever find a bird's nest, perhaps with young ones in it? Did you ever make and put up a bird box or see some one do so and then watch the

birds come to it? Tell the class a story about birds — something that you have seen them do or have heard or read about them.

Group Exercise. Let the class watch, as each talk is given, for sentences beginning with *now*, *why*, *well*, *say*, or *listen*. Some pupils begin many sentences with one or more of these words. As used, these words mean nothing except that the speaker does not exactly know how to begin a sentence. He fills in with one or more of these useless words.

122. Sentence Study

Oral Exercise. 1. What is the difference between the first and the second group of words below? Between the third and the fourth? Between the fifth and the sixth? Which of the groups are sentences?

1. Little plays in the lives of birds.
2. Little plays are always being acted in the lives of birds.
3. A large, fine goose feather.
4. A bird brought a large, fine goose feather to his box.
5. Found his feather gone.
6. The excited sparrow found his feather gone.

2. The following groups of words are not sentences. Add words to each group that will change it to a sentence.

1. long, long ago, in a far-away country
2. was busily at work in the old apple tree
3. as soon as he

4. visited a friend yesterday
5. birds at work in the orchard
6. the dog with a loud growl
7. her sewing basket and her rocking chair
8. a doll wearing a pretty dress and hat
9. writes me a letter every week
10. swimming in deep water

Group Exercise. 1. Let pupils write very short sentences on the board. The class will decide whether each one is a sentence and whether it could be made shorter and still be a sentence.

2. The class will watch to see whether each sentence begins with a capital letter and ends with the proper punctuation mark.

3. Now let pupils write long sentences on the board. The class will see how short each of these can be made and still be a sentence.

123. Correct Usage[118] — *Was, Were*

Oral Exercise. Examine each of the following sentences to see when it is correct to use *was* and when *were*. Try to make a rule for the use of *was* and *were*.

1. I was there. He was there. Frank was on the way.
2. We were on the beach. They were out in a boat.
3. One boy was in the water. Two boys were on the land.
4. You were there, Tom. You were there, Tom and Fred.
5. Where was I? Where was she? Where was he?
6. Where were they? Where were we? Where were the boys?
7. Where were you, boys? Where were you, Tom?

Use *was* when speaking of one person or thing.

Use *were* when speaking of more than one.

Use *were* with *you* whether *you* refers to one person or to more than one.

Oral Exercise. Fill the blanks in the following sentences with *was* or *were*. Read each completed sentence aloud three times, after the class has decided that you have supplied it with the correct word.

1. We —— on the steamer.
2. They —— on the dock.
3. Where —— you, Mary?
4. Where —— you, girls?
5. The captain —— on the bridge.
6. The sailors —— cleaning the deck.
7. You —— not in town, —— you, Frank?
8. You —— not in town, —— you, boys?
9. We —— on our way across the lake.
10. He —— my friend, and so —— you.

Written Exercise. Change each of the following sentences that speaks of one so that it will speak of more than one; and if it speaks of more than one, change it so that it will speak of only one. Thus:

The sailors *were* on the deck of the vessel.
The sailor *was* on the deck of the vessel.

1. The door was open.
2. The pencils were new.
3. You, my friend, were safe.
4. The lamp was lighted.
5. The hat was old-fashioned.
6. The man was old and feeble.
7. The woman was in the hut.
8. His feet were hurt.
9. You, boys, were ready to go.
10. The lessons were very easy.

Oral Exercise. 1. Read aloud repeatedly the sentences at the beginning of this section until the correct forms become easier to say than the incorrect ones that you often hear.

2. Use *was* and *were* correctly in sentences of your own. Ask your classmates questions that contain *was* and *were* and that call for answers containing these words.

124. Study of a Picture

Oral Dramatization. Let six pupils group themselves like the six haymakers in the picture on the opposite page. Let them look up as the haymakers do, but at an imaginary balloon. Let each one say something about the balloon. Let them talk together about it.

Suddenly, as the balloon comes nearer and is almost overhead, they hear a voice. Some one (or are there two?) leans over the edge of the basket and calls down to them. Perhaps the teacher will stand on a chair and play the person in the balloon. What does that person call down from the distant basket? What do the haymakers call back? What do they hurry to do as the balloon floats out of sight and hearing?

With your classmates make up conversation for this scene, and play the scene several times, improving it each time.

Oral Exercise. Imagine the story of this balloon trip — who is taking it, when he started, what he sees, what happens when evening comes and it grows dark, how the trip ends. Or imagine that you are in the balloon, and

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TRYING TO PLEASE EVERYBODY

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TRYING TO PLEASE EVERYBODY

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After the painting by Dupré

THE BALLOON

tell the story of your trip. Plan a story that will interest your classmates because it tells things of which they had not thought.

Written Exercise. Explain the difference between a balloon and an airplane. Write two short paragraphs, to be read to the class. Make an outline before you write, perhaps like the following:

1. About balloons, what they are, and how they work
2. About airplanes, how they differ from balloons

Perhaps you will add a third paragraph, telling whether you would prefer to take a trip in a balloon or in an airplane, and why.

Oral Exercise. What has been your experience in looking down from high buildings, trees, bridges, or towers? Tell your classmates briefly about it — what you saw, how things appeared, how you felt.

Group Exercise. The class will watch to see (1) whether you use too many *and's*, *so's*, and *then's* as you speak, and (2) whether you begin any sentences with an unnecessary *why*, *now*, *well*, *say*, or *listen*.

125. Words Sometimes Mispronounced [88]

Oral Exercise. 1. Pronounce the following words as your teacher pronounces them to you. Speak each syllable distinctly so as to make sure that you are speaking it correctly.

geography	quantity	arctic
arithmetic	learned	February

2. Use the words above in sentences. Make sentences that will interest your classmates.

126. Discussing Things

SAFETY FIRST

1. Be on the lookout for trolley cars, teams, and automobiles in the street. They belong there. You don't.

2. Never point a weapon at any one. Treat every pistol, rifle, or gun as if it were loaded.

3. If the clothes of a person catch fire, wrap a rug or woolen blanket from the person's head toward his feet.

4. Never swallow anything unless you are sure it is harmless. "Mushrooms," "berries," and the wrong medicine have killed many people.

5. Never tease a dog.

6. Treat a strange wire with caution. It may be charged.

7. On the Fourth of July it is a good plan to leave all explosives alone. More people have been killed celebrating the Fourth of July than were killed during the Revolutionary War.

Oral Exercise. 1. Read these seven warnings thoughtfully. Then close your book and, as if this were a test of your memory, try to repeat them all.

2. Can you add warnings of your own to this list?

3. Which of the warnings suggests to you something you once saw happen or about which you have read? Tell the class about it. Perhaps you cannot remember a real happening. In that case imagine something that might have happened, and tell it.

4. What do the words *Safety First* mean? What do careless persons sometimes attend to first, instead?

5. Think of all the different ways in which, if you were careless, you could get seriously hurt during one day. Then give a talk on all the dangers you escaped in one day by being careful.

Group Exercise. Together with your classmates make a Safety First poster. Let each pupil write on paper a rule or warning — one that he has read in a book or, better, one that he has thought out himself. The rule or warning should be stated in as few words as possible without loss of clearness. The class will decide which ones shall be copied on the board.

The rules or warnings that have been copied on the board should now be rearranged, in order that they may be in the best order. Then each pupil may copy the complete list on a large sheet of drawing paper or cardboard. There should be wide margins as in the beginning of the poster below:

SAFETY FIRST

Don't be reckless with matches. Be sure they are burned out before you throw them away.

Do not put sharp things in your mouth.

Never . . .

127. Describing Persons

THE EARLY CALLER

The caller was a woman of thirty. Sherlock Holmes ran her over with one of his quick, observing glances.

"You have come in by train this morning, I see," said Holmes.

She looked at him quickly. "How do you know that?" she asked.

"I observed the second half of a return ticket in the palm of your left glove," replied Holmes. "And you must have had a good long drive in a dogcart, along country roads, before you reached the station."

The lady stared at him in amazement.

"There is no magic in this, my dear madam," said he, smiling. "The left arm of your jacket is spattered with mud in no less than seven places. The marks are fresh. There is no vehicle except a dogcart on country roads that throws up mud in that way."

"You are perfectly correct," said she. "I drove to the station in a dogcart, and caught the early train for London." — ARTHUR CONAN DOYLE, "The Adventures of Sherlock Holmes"* (Adapted)

Oral Exercise. 1. Tell what Sherlock Holmes saw and what that told him about the woman who had stepped into his office. It is easy to see things after somebody points them out; the good observer, however, sees what many look straight at but do not see.

2. Give a short description of the janitor of your school. Has he a mustache? What is the color of his eyes? Does he wear a flannel shirt or a cotton one?

* Copyright by Harper & Brothers.

Does he wear a necktie? What kind of hat is his? What kind of watch chain has he? If you cannot answer these questions in regard to a man whom you see every day, do you think your powers of observation are good?

128. Letter Writing

Group Exercise. 1. Let each pupil write a letter to the teacher in which he describes himself. Each letter is to be signed with a make-believe name. The teacher will try to tell from each description who wrote it.

2. Since the teacher probably knows your handwriting, ask a classmate to copy your finished letter. Copy his in return. Then, with your classmate, reread both to make sure that they are without mistakes.

Longfellow School
Seattle, Washington
May 8, 1921

Dear Miss Smith:

If you are a good observer, you have noticed that I have one head, two arms, and two legs. My legs are of equal length. So are my arms. My head is on the top of my body. Do you know who I am?

Perhaps I ought to add that I have red hair, blue eyes, and green hands. I have been helping my father paint our new garage.

Sincerely yours,
Frank Funnyboy

Longfellow School
Seattle, Washington
May 8, 1921

Dear Miss Smith:

I am a thin little thing with a freckled face and a stub nose. I try to make up for not being pretty by being clean, polite, and cheerful. You once said I had better manners than any other girl in the room. Do you know who I am?

Your friend,
Susie Freckleface

3. Compare your letter with the preceding letters, written by pupils to their teachers, and answer the questions below:

1. Is the heading of your letter correctly arranged and punctuated?
2. Have you placed a colon (:) after the greeting?
3. Does the first line of the body of the letter begin in the right place?
4. Have you written the ending as it should be?
5. Does every sentence begin with a capital letter?
6. Does every sentence end with a period? If any sentence does not end with a period, does it end with a question mark?
7. Have you signed your letter with an interesting make-believe name?
8. Is the envelope correctly and neatly addressed?

4. What other questions are there that you could add to the preceding list to help you to decide where your letter is correct and where it might be improved?

129. Study of a Poem

The author of the following song is a cheerful poet. Gray clouds seem to swallow up or engulf the day. They overwhelm the town with their darkness and rain. The poet, however, is not gloomy. Instead, he laughs and sings, for he sees wild flowers and daffodils in those raindrops. He knows that the downpour will help the roses grow beautiful. It will make the fields of clover bloom. Then the bees will come and gather honey there. As the poet thinks what the rain will do, he forgets its wetness and the gray clouds and the darkness. "A fig for rain," he shouts; "a fig for trouble and fretting and those who fret. Let us think of happiness and the violets that are raining down."

SONG

It is n't raining rain to me,
  It 's raining daffodils;
In every dimpled drop I see
  Wild flowers on the hills;
The clouds of gray engulf the day
  And overwhelm the town;
It is n't raining rain to me,
  It 's raining roses down.

It is n't raining rain to me,
  But fields of clover bloom,
Where every buccaneering bee
  May find a bed and room;

A health unto the happy!
A fig for him who frets!
It is n't raining rain to me,
It 's raining violets.

ROBERT LOVEMAN

Oral Exercise. What lines in this poem do you like? Is this a very dark day that the poet describes? Tell how gray it is. Is it raining all the time while the poet is singing? What in the poem makes you feel that? Why is the poet so cheerful on this dark, rainy day?

Dictation Work. Write the poem from dictation.

Memory Work. Learn to recite the poem from memory.

130. Making Riddles

Oral Exercise. See how quickly you can guess the following riddles. Some of them have more than one correct answer.

1. What has an eye but cannot see?
2. What has teeth but cannot bite?
3. What has a mouth but cannot eat?
4. What has a tongue but cannot speak?
5. What has a head but cannot think?
6. What has legs but cannot walk?

You see, a riddle must be puzzling. A riddle is not the same as a question. A riddle is a question with a puzzle in it. If a pupil should ask, What has legs? that would not be a riddle. There is nothing puzzling about it. Many persons and things have legs. The puzzle comes when a pupil asks, What has legs *but cannot walk*?

When you are trying to make up a riddle, go at it in this way. First, choose some object about which to make the riddle, as, for example, a saw. Then, think about the parts of the object. You notice that a saw has teeth. Still, it cannot bite or eat or chew. Now, ask your question — *not*, What has teeth? *but*, What has teeth but cannot bite or eat or chew?

Oral Exercise. Make up riddles about some of the following things:

broom	clock	spoon
pencil	bird	book
rake	stairs	yardstick
wagon	scissors	kite

Often riddles are longer than those at the beginning of this section. Thus:

I am nothing but a long stick, but I have three feet. I cannot speak, but I tell my master, the dry-goods man, how long each piece of cloth is that he sells. What am I?

Written Exercise. Make up a riddle. Write it carefully on the board.

Group Exercise. Your classmates will try to guess your riddle. Then they will answer the following questions about it:

1. Can it be improved? How?
2. Does every sentence in it begin with a capital letter?
3. Does every sentence end with the proper punctuation mark?
4. Is every word spelled correctly?
5. Is the handwriting neat and clear?

131. Correct Usage — *Learn, Teach; Set, Sit*

Oral Exercise. 1. Repeat the following sentences several times, singly and with other pupils, until you find it natural to say these forms:

1. Our teacher *teaches* us. She tells us about things.
2. We *learn*. We are learners. We get knowledge.
3. I *learned* this trick from you. *Teach* me another.
4. *Teach* me how to do this. I shall *learn* quickly.
5. I *taught* my brother to swim. He *learned* easily.
6. Will you *teach* me how to use the typewriter?
7. My father *taught* me how to run the automobile.

2. Use in several sentences of your own each of the words in italics in the preceding exercise. Let some of your sentences ask your classmates questions. Notice whether their answers contain these words used correctly.

Written Exercise. Fill the blanks in the following sentences with suitable words. If you are in doubt about using a word, read the preceding sentences in which it is correctly used.

1. Please —— me how to train my dog.
2. From whom did you —— all these things? Will you —— me how to do some of them?
3. Who —— him to do everything so well?
4. The teacher —— us. We are learners. We ——.
5. Will you —— me how to make a kite?

Oral Exercise. Read the following sentences. Then tell the difference in meaning between *sit* and *set*.

1. I sit here in this easy-chair. He sits on the bench.
2. I sat here yesterday, and he sat there yesterday.

3. He set the umbrella in the corner. Set the box here.
4. Set your grip in the corner, Frank, and sit here.
5. He set his grip down and sat down beside me.
6. Let us sit outdoors. Sit here, Mrs. Jones.
7. Set your basket on the porch and sit in this armchair.

Sit means "have a seat"; as,

He *sits* on the bench (He *has a seat* on the bench).
He *sat* on the bench (He *had a seat* on the bench).

Set means "place," "put"; as,

He *set* it down (He *put* it down).

Oral Exercise. 1. Read aloud the seven numbered lines above, (1) one pupil at a time; (2) in groups of half a dozen pupils each. In the spirit of a game let your group try to read the best of all. Read the sentences repeatedly until your lips and ears are sure of these correct forms Go back to this exercise every few days and read it again, with distinctness and emphasis.

2. Fill the blanks in the following sentences with *sit* (*sits*) or *set*:

1. He —— in the armchair and I —— on the lounge.
2. —— your cane in the corner and —— on this comfortable bench.
3. You, George, —— here, and you, Mary, —— over there.
4. When the girls have —— the table we shall —— down to dinner.
5. —— your pail on the porch and —— here with me.

3. Use each of the words *sit* and *set* in as interesting sentences as you can make.

132. Comparing Things

THE SIZE OF THE MOON

It is not easy to answer the question which I am sometimes asked, "Is the moon very big?" I would meet that question by another, "Is a cat a big animal?" The cat is no doubt a small animal when compared with the tiger, but I think a mouse would probably tell you that the cat was quite a big animal — rather too big, indeed, in the mouse's opinion. And the tiger himself is small compared with an elephant, while the mouse is large compared with a fly.

When we talk of the bigness or the smallness of a body, we must always consider what we are going to compare it with. It is natural in speaking of the moon to compare it with our own globe, and then we can say that the moon is a small body.

The relative sizes of the earth and the moon may be illustrated by objects of very much smaller dimensions. Both a tennis ball and a football are no doubt familiar objects to everybody. If the earth be represented by the football, then the moon would be about as large as the tennis ball. — Sir Robert S. Ball, F.R.S., "Star-Land" (Adapted)

Oral Exercise. 1. Tell in your own words what is said in the first paragraph; in the second; in the third.

2. Compare the objects in each numbered item in the following list. Compare them not for size alone but also for other qualities, as, usefulness, strength, value, beauty, intelligence, kind of material of which made.

1. A silver dollar and a five-cent piece
2. A silver dollar and a paper dollar
3. A fountain pen and an ordinary pen
4. An apple and a pear

5. A chicken and a goose
6. A chicken and a crow
7. Two automobiles of different makes
8. A spider and a fly
9. Two school buildings
10. A horse and a mule
11. A dog and a cat
12. Day and night

133. Giving Directions

Oral Exercise. 1. Suppose that a stranger meets you in front of the schoolhouse. He wants to know the shortest way to your father's house. In a few words, but clearly and fully, tell him how to get there.

2. Direct a stranger from the schoolhouse to the railway station; to the leading hotel; to the bank; to the most interesting place in your town; to a good fishing place that is not too far away.

Written Exercise. Write a letter to the teacher. Pretend that you have moved to some other street. Direct the teacher how to reach your new house from the school building. Give no names of streets and no house numbers, but explain exactly how to find your house without them.

The teacher will read your letter to the class and they will try to guess where you pretended to live.

Oral Dramatization. Two pupils stand in opposite corners of the schoolroom, playing that they are telephoning each other. The first asks the second to direct him from the railway station to various places in town;

the second replies politely, and briefly gives clear-cut directions over the make-believe telephone.

Group Exercise. It would add to the fun of the preceding exercise if you and your classmates made a class telephone directory.

The names of the pupils should be arranged in the order of the letters of the alphabet. Names beginning with *A*, as, *Adams* or *Atkinson*, would be placed at the top of the list; *Brown* or *Burns* or other names beginning with *B* would come next; and so on to names beginning with *Z*, which would come last in the list.[119]

After each name should be written the telephone number of the pupil. Each pupil may choose his own number.

During the telephoning, one of the pupils may be chosen to be the operator, or "Central." One of the duties of "Central" might be to stop any telephone conversation if one of the speakers uses too many *and's*, *so's*, or *then's*.

134. Story-Telling

TAMING THE COLT *

A fine young horse of Mr. Laurie's was kept at Plumfield one summer, running loose in a large pasture across the brook. The boys were all interested in the handsome, spirited creature, and for a time were fond of watching him gallop and frisk with his plumy tail flying, and his handsome head in the air. But they soon got tired of it, and left Prince Charlie to himself — all but

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Dan. He never tired of looking at the horse, and seldom failed to visit him each day with a lump of sugar, a bit of bread, or an apple to make him welcome. Charlie was grateful, accepted his friendship, and the two loved one another as if they felt some tie between them, hard to explain but strong. In whatever part of the wide field he might be, Charlie always came at full speed when Dan whistled at the bars, and the boy was never happier than when the beautiful, fleet creature put its head on his shoulder, looking up at him with fine eyes full of intelligent affection.

"We understand one another without any talk, don't we, old fellow?" Dan would say, proud of the horse's confidence.

Mr. Laurie came now and then to see how Charlie got on, and spoke of having him broken to harness in the autumn.

"He won't need much taming, he is such a gentle, fine-tempered brute. I shall come out and try him with a saddle myself some day," he said, on one of these visits.

"He lets me put a halter on him, but I don't believe he will bear a saddle even if you put it on," answered Dan, who never failed to be present when Charlie and his master met.

"I shall coax him to bear it, and not mind a few tumbles at first. He has never been harshly treated, so, though he will be surprised, I think he won't be frightened, and surely will do no harm."

"I wonder what he would do," said Dan to himself, as Mr. Laurie went away.

A daring fancy to try the experiment took possession of the boy as he sat on the uppermost rail with the glossy back temptingly near him. Never thinking of danger, he obeyed the impulse, and while Charlie unsuspectingly nibbled at the apple he held, Dan quickly and quietly took his seat. He did not keep it long, however, for with an astonished snort, Charlie reared straight up,

and deposited Dan on the ground. The fall did not hurt him, for the turf was soft, and he jumped up, saying, with a laugh, —

"I did it anyway! Come here, you rascal, and I 'll try it again."

But Charlie declined to approach, and Dan left him, resolving to succeed in the end; for a struggle like this suited him exactly. Next time he took a halter, and having got it on, he played with the horse for a while, leading him to and fro and putting him through various antics till he was a little tired; then Dan sat on the wall and gave him bread, but watched his chance and, getting a good grip of the halter, slipped onto his back. Charlie tried the old trick, but Dan held on. Charlie was both amazed and angry and, after prancing for a minute, set off at a gallop, and away went Dan heels over head. If he had not belonged to the class of boys who go through all sorts of danger unharmed, he would have broken his neck; as it was, he got a heavy fall, and lay still collecting his wits, while Charlie tore round the field tossing his head with every sign of satisfaction at the defeat of his rider. Presently it seemed to occur to him that something was wrong with Dan, and he went to see what the matter was. Dan let him sniff about for a few minutes; then he looked up at him, saying as decidedly as if the horse could understand, —

"You think you have beaten, but you are mistaken, old boy; and I 'll ride you yet — see if I don't."

He tried no more that day, but soon after attempted a new method of introducing Charlie to a burden. He strapped a folded blanket on his back, and then let him race, and rear, and roll, and snort as much as he liked. In a few days Charlie permitted Dan to mount him, often stopping short to look round, as if he said, half patiently, half reproachfully, "I don't understand it, but I suppose you mean no harm, so I permit the liberty."

Dan patted and praised him, and took a short turn every day, getting frequent falls but trying again in spite of them, until he

had the handsome colt completely tamed. Dan, you may be sure, was both proud and pleased; and best of all, in spite of all their struggles together, Prince Charlie loved him better than he did his master. — LOUISA M. ALCOTT, "Little Men" (Adapted)

Oral Exercise. 1. Read this story not as it is printed but in many short sentences. Drop the voice and pause briefly at the end of each sentence. You might begin it as follows:

Mr. Laurie had a fine young horse• It was kept at Plumfield one summer• It ran loose in a large pasture• This pasture lay across the brook• The boys were all interested in the creature• It was handsome• It was spirited•

2. Find the following words in the story. For each one give one or more words of the same or nearly the same meaning.

fine	gentle	astonished	presently
spirited	present	deposited	occur
creature	coax	declined	decidedly
watching	harshly	approach	beaten
failed	surprised	resolving	attempted
grateful	frightened	succeed	method
explain	daring	suited	introducing
fleet	fancy	various	permitted
intelligent	experiment	antics	reproachfully
affection	temptingly	unharmed	frequent
proud	impulse	satisfaction	completely
confidence	unsuspectingly	defeat	tamed

3. See in how many different ways you can express the thought of each of the following sentences:

1. The boys were all interested.
2. The horse was grateful and accepted his friendship.

3. Its fine eyes were full of intelligent affection.
4. We understand one another.
5. He is such a gentle, fine-tempered brute.
6. A daring fancy to try the experiment took possession of the boy.
7. He obeyed the impulse.
8. The horse declined to approach.
9. Dan resolved to succeed in the end.
10. Dan lay there, collecting his wits.
11. It seemed to occur to the horse that something was wrong with Dan.
12. He tried no more that day.

4. Now read the story again in short sentences with a clear-cut pause at the end of each. Besides, use words and expressions of your own instead of those in the story.

5. Tell the story. Make a very short story of it. See how short you can make it without losing anything important.

6. Did you ever try to train a dog or any other animal to do some simple thing? Tell what you did and how you succeeded. Or tell about one of the following subjects:

Taking Care of Chickens
Keeping Rabbits
Taking Care of a Horse
My Pet Bird
Making Friends with a Squirrel
The Kind of Dog That I Want
Trained Circus Animals I Have Seen

Or, if you prefer, read an interesting account of the taming of some wild animal, and tell the class about it.

135. Letter Writing

525 Lake Avenue
Ithaca, New York
May 29, 1921

Dear Amy:

I want to tell you about a letter-writing game we played at school to-day. The teacher asked each boy to write the girls a letter of advice on how to improve their speaking. Each girl was to write the boys the same kind of letter.

You ought to have heard the letters read aloud. Some were very bright and funny.

One boy began his letter in this way:

"You girls would be better speakers than we boys if you did not talk so fast and use so many *and's*. Why don't you girls drop all those *and's* in the wastebasket?"

One girl's advice to the boys began with these sentences:

"You boys make a great deal of noise on the playground. Why don't you talk louder when you give your talks in school? Your voices are so weak then and you look so pale and trembly that I think you are afraid of something. Are you afraid of us?"

Your friend,
Dorothy Martin

Written Exercise. Play the game that is explained in the letter above. For the heading use your home address. For the greeting write *Dear Boys* or *Dear Girls*.

136. Study of a Poem [103]

Did you ever have a dispute with a friend? You thought you were wholly in the right, and your friend thought he was. But it may be that you were both wrong — or partly wrong and only partly right. This sometimes happens. It happened in the story told in the following poem:

THE BLIND MEN AND THE ELEPHANT

There were six men of Indostan,
To learning much inclined,
Who went to see the elephant
(Though all of them were blind),
That each by observation
Might satisfy his mind.

The first approached the elephant
And, happening to fall
Against his broad and sturdy side,
At once began to bawl:
"Oh, bless me! but the elephant
Is very like a wall!"

The second, feeling of the tusk,
Cried: "Ho! what have we here,
So very round, and smooth, and sharp?
To me 'tis mighty clear
This wonder of an elephant
Is very like a spear!"

The third approached the animal
And, happening to take

The squirming trunk within his hands,
Thus boldly up and spake:
"I see," quoth he, "the elephant
Is very like a snake!"

The fourth reached out his eager hand
And felt about the knee.
"What most this wondrous beast is like
Is mighty plain," quoth he;
"'T is clear enough the elephant
Is very like a tree!"

The fifth, who chanced to touch the ear,
Said: "E'en the blindest man
Can tell what this resembles most;
Deny the fact who can,
This marvel of an elephant
Is very like a fan!"

The sixth no sooner had begun
About the beast to grope,
Than, seizing on the swinging tail
That fell within his scope,
"I see," quoth he, "the elephant
Is very like a rope!"

And so these men of Indostan
Disputed loud and long,
Each in his own opinion
Exceeding stiff and strong,
Though each was partly in the right,
And all were in the wrong!

JOHN GODFREY SAXE

Oral Exercise. 1. What does the first blind man say? Read only the words that he speaks. In the same way read the words spoken by the second blind man; those spoken by the third; by the fourth; by the fifth; by the sixth. State each blind man's opinion in your own words.

2. Let six pupils represent the six blind men, and let each in turn read the words that are spoken by the one he represents. Let each try to read as he thinks his blind man talked. They were all sure they were right, you remember. Now let each pupil tell in his own words what his particular blind man thinks the elephant is, and give a reason for his opinion.

Oral Dramatization. 1. Let each pupil choose which blind man he will be, and decide what he will say to prove to the others that his idea of the elephant is the right one. Now let six pupils who have chosen the six parts play the story. Each blind man examines the imaginary elephant, and expresses in his own words what kind of thing he thinks it is. Each tries to make the other blind men see what he thinks the elephant is. Each says what the poem says, and much more, to prove to the others that he is right.[117]

2. Let another six play the story. Did they do it better? Did they talk more naturally?

Memory Exercise. Let teams of six pupils each recite this poem. An entire team may recite the first stanza in concert. Then each member of that team may recite one of the following six stanzas in turn, and at the end the whole team may recite the last stanza together.

137. Review [120] — Oral

Group Exercise. 1. Can you pronounce every word in the following list correctly? As you read these words aloud the class will listen for mistakes. The list is made up of words that are often mispronounced.

1. honest	**13.** throw	**25.** kept
2. honor	**14.** follow	**26.** girl
3. going	**15.** was	**27.** finger
4. church	**16.** besieged	**28.** singer
5. catch	**17.** tune	**29.** way
6. glove	**18.** June	**30.** wish
7. broom	**19.** boil	**31.** four
8. join	**20.** lot	**32.** vast
9. cow	**21.** tale	**33.** think
10. car	**22.** dale	**34.** that
11. idea	**23.** wad	**35.** cup
12. why	**24.** meal	**36.** cub

2. Together with your classmates make sentences containing the words of the list above.

Memory Exercise. Which of the poems that you learned this year did you enjoy most? Can you recite it? Reread it first, in order to make sure that you can recite it without a mistake or a pause.

Oral Exercise. 1. Can you tell the class a story without using a single *and* or *so* or *then*? This is not an easy thing to do. Select a story, either one from this book or one that you have heard or read outside of school. First, say it over to yourself and watch for the troublesome three words you wish to avoid. Then, when

you are sure you will make no use of those words, tell the story to your classmates, who will keep a sharp lookout for any *and*, *so*, or *then* that tries to slip into your story.

2. In the same way explain to your classmates the exact arrangement of the rooms in your father's house or the exact arrangement of the cups and dishes on the shelves in your mother's pantry.

Game. Without using any *and*'s, *so*'s, or *then*'s, as in the preceding exercises, tell the beginning of a story. If you can, invent a very entertaining beginning. When you have reached an exciting place in it, stop short and point to a classmate who is to go on with the story. He in turn, after he has made up one or more happenings, may ask a classmate to carry the story forward; and so on from pupil to pupil. No story-teller, however, may use a single *and*, *so*, or *then*. If he does, he must yield his place to the pupil who discovered the objectionable word.[121]

138. Review[120] — Written

Group Exercise. Write on the board as long a sentence as you can without using a single *and*, *so*, or *then*. Other pupils will try to write longer ones. The class will decide which is the longest and the most sensible sentence.

Written Exercise. Rewrite only those of the following groups of words that are not sentences. By adding suitable words to these, make sentences of them.

1. The little dog on the front seat of the automobile.
2. The dog barked.

3. The dog barked loud and angrily.
4. The comical man in the moving-picture play.
5. The boys laughed.
6. The laughing boys and the giggling girls.
7. The tent was blown down.
8. John is here.
9. Never thinking of the danger.
10. Hoping to see you soon.
11. Once upon a time.
12. Your letter of last week.
13. I am waiting.
14. Where is my hat?
15. The long bridge of steel over the wide and swift stream.
16. The swift swallow and the swifter bullet.
17. Times change and we change.
18. The changing times.
19. Who is that?
20. Is that you?

Game. Turn to the picture at the front of this book. On a sheet of paper write a question about that picture. Pass the question to your neighbor. If he discovers a mistake in it, particularly in spelling or punctuation, he will return it to you unanswered; but if there are no mistakes in it, he will try to write you an interesting answer. If his answer is correct in spelling and punctuation, you may read it to the class together with your question.

Written Exercise. Rewrite the following passage.[122] Arrange it in proper form. Write capital letters and insert punctuation marks where they are needed.

nahant massachusetts august 18 1859
dear little friend your letter followed me down here by the sea-side where i am spending the summer with my three little girls the oldest is about your age since little girls ages keep changing every year i can never remember exactly how old she is i have to ask her mamma who has a better memory than i have her name is alice i never forget that she is a good girl and loves poetry as much as you do the second is edith with blue eyes and beautiful golden locks which i sometimes call her nankeen hair to make her laugh she is a very busy little woman and she wears gray boots the youngest is allegra which you know means merry she is the merriest little thing you ever saw she is always singing and laughing all over the house affectionately henry w longfellow

SUMMARY OF RULES FOR THE USE OF CAPITAL LETTERS AND PUNCTUATION MARKS

Capital Letters

A capital letter should be used

1. To begin every sentence.
2. To begin every word in a person's name.
3. For every initial.
4. To begin titles and the abbreviations of titles.
5. To begin the names of the days of the week.
6. To begin the names of the months and their abbreviations.
7. To begin the names of the holidays.
8. To begin the names of places and schools.
9. For the words *I* and *O*.
10. To begin the first word of a quotation.
11. To begin the first and the principal word in the greeting, and the first word in the ending, of a letter.
12. To begin every name given to God.

PUNCTUATION MARKS

1. The period (.) should be used
   a. At the end of a sentence that tells something.
   b. After an abbreviation.
   c. After an initial.
2. The question mark (?) should be used at the end of a sentence that asks something.
3. The comma should be used
   a. To separate from the rest of the sentence the name — or the words used for the name — of the person addressed.
   b. To separate a quotation from the rest of the sentence.
   c. To separate *yes* and *no* in answers from the statements which follow them.
   d. To separate a sentence into parts so that its meaning may be clear to the reader.
   e. To separate in a date the day of the month from the year.
   f. After the first line of the ending of a letter.
4. The colon (:) should be used after the greeting of a letter.
5. Quotation marks should be used
   a. To inclose a quotation and each part of a divided quotation.
6. The apostrophe should be used
   a. To show where in contractions a letter or letters have been omitted.
   b. To show or help to show possession.

NOTES TO THE TEACHER

Note 1 (page 3). Although the lessons in this book are addressed to the pupil, it will probably be advisable for the teacher to reproduce the procedure of the first ones orally and independently of the text, rather than to confront the class at once with the printed page. In some instances, however, it will be preferred from the beginning to work out each lesson as it stands, the class reading and studying the text with the teacher (the "study recitation"). In no case should there be haste. If the teacher finds that the Christmas lessons cannot easily be reached by December, or the valentine lessons by early February, much depending on the class, judicious omissions are advised. The plan of the text makes this both permissible and easy. The teacher is asked to read the Preface and is strongly urged to read the entire book, including the Notes, at the beginning of the year's work.

Note 2 (page 3). The spirit of play should pervade the composition period. Pupils should feel as free and happy as on the playground. It is suggested that they be encouraged to "let go" when they are playing stories. Let there be much action, even exaggerated action. Let there be unembarrassed speaking, even if it be sometimes a little louder than necessary. Let there be energetic pantomime. When animals are imitated, or sleepy boys, or elves, let it be done with a will, perhaps even ludicrously. This freedom and abandon of play and fun will help lay the foundation for natural, vigorous, and interesting self-expression. See Note 16.

Note 3 (page 4). A number of pupils may be asked to show how the sleepy boy looked as he wakened. Let each one lie on the platform or floor before the class, apparently fast asleep; then awaken and stretch and yawn prodigiously; and finally awake fully and realize lazily that mother is at the bedside. This may represent an awakening from dreamless sleep. Next, let each player awake with a start, as Tom may have done after his exciting dream. It may be advisable with some classes, as a preliminary "warming up," to ask that (for example) flying a kite, riding a horse, picking flowers, sweeping and dusting a room, rowing a boat, be represented in pantomime. See Note 16.

Note 4 (page 5). No finished dramatic product is looked for in these exercises. The ends are (1) the pupils' keen pleasure in the activity and expression involved in the play; (2) the creation of a situation that means for the pupils freedom and absence of self-consciousness; (3) purposeful speech by the children

"in the situation"; (4) development of increasing interest in the story as a basis for further, and now story-telling, expression work. *No* rehearsing, *no* memorizing of speeches, but originality, extemporaneous expression, natural, spontaneous speech, are desired. Later on, different pupils should be asked to be managers of plays, selecting players, giving stage directions, urging the actors to speak more, to act more naturally, etc. See Note 16.

Note 5 (pages 5, 19). It is desirable that all pupils take part in the dramatizations, and not only the favored or the forward few. Besides, each pupil should be encouraged to play the part *as he sees it*. Originality, not thoughtless imitation, is desired. It is the *differences* that will be recognized as interesting and valuable in schoolrooms where individuality is encouraged; and it is the differences that justify repeated playing of the same story before the same audience. See Notes 16 and 59.

Note 6 (page 6). It is astonishing and delightful how well little people do when they are permitted to take the initiative and to assume responsibility. Frequently pupils should be allowed to work out a play alone, the teacher helping only when asked or when the situation calls loudly for her assistance. See Note 16.

Note 7 (page 6). If the purpose of language teaching is the improvement of pupils' speaking and writing, pupils must speak and write abundantly. But they must do more. Two garrulous housewives may gossip over the back fence for years and at the end of that time speak no better than at the beginning. The same grammatical errors with which they began, the same infelicities of expression, the same lack of organization, the same meager and overworked vocabulary, the same mispronunciations and slovenly utterance, will still be there. Why is this? The reason indicates clearly that it is not enough that pupils speak and speak and write and write. This is only half the battle. In addition there must be continual attention to the problem of improvement in speaking and writing. This improvement is a task of years, and only one step can be taken at a time. In these first lessons criticism should be directed mainly to the matter of the pupil's expressing himself fully. See Notes 21 and 65.

Note 8 (page 7). As pupils suggest improvements, Tom's dream should be rewritten on the board, sentence by sentence, the point being throughout that Tom did not tell all that he had in mind. The class will greatly enjoy and profit by seeing Tom's original bald, fragmentary story become a vivid narrative, full of interesting detail and realistic color. See Note 65. Later this should be compared with Tom's improved narrative as it stands on pages 7 and 8. Pupils should not conclude, however, that *length* is necessarily a virtue in compositions. What is desired is not mere fullness but fullness of interesting detail.

Note 9 (pages 9, 47, 87.) After pupils have read the introduction to the poem, or the teacher has freely developed one (see Note 1), the poem should be read aloud

by the teacher, in order that the class may be impressed at once with its rhythm and thought. A second reading by the teacher, immediately following the first, may be advisable, in order to deepen the first favorable impression. With most classes every selection in the book should be read, the first time, by the teacher to the class. Many teachers memorize the poems, reciting instead of reading them.

Note 10 (page 9). Some teachers will desire to use the second half of this poem. Judiciously employed, that half will be greatly enjoyed by children and will, in fact, give added point to the first half.

Note 11 (page 9). When the force of each word has been explained, pupils should use it in sentences of their own and thus show that they understand its meaning.

Note 12 (page 10). Each pupil should be required to write at the top of his paper his name, the name of his school, and (later in the third grade) the date of writing. Wide right and left margins, not less than one inch, should be insisted on.

Note 13 (pages 10, 39). Far better than the traditional correction of completed papers by the teacher at home it is for the teacher to walk up and down the aisles while pupils are busy copying, and to point out sympathetically their mistakes, making concrete and constructive suggestions where they are needed.

Note 14 (pages 11, 175). The best way for the pupil to memorize, as is well stated in Pillsbury's "Essentials of Psychology," page 192, is "to read through the whole selection from beginning to end, and to repeat the reading until all is learned, rather than to learn bit by bit." The teacher should join the class in reading the poem aloud repeatedly, in order that pupils may have the right emphasis and expression while they memorize. See Note 46.

Note 15 (page 11). Pupils will enjoy, in this connection, hearing some of the wonderful tales, which might very well have been fantastic dreams, of Baron Munchausen. See "Tales from Munchausen," edited by Edward Everett Hale (D. C. Heath & Co.). The telling of dreams involving comical situations should by no means be discouraged. The funnier they are, other things being equal, the better.

Note 16 (pages 11, 90, 150, 151, 211). The term *group exercise* designates in this book those class activities in which pupils manage the matter in hand mainly themselves, or in which they work together on a problem as in a laboratory.

Instead of the teacher's presiding like an autocrat over the class, giving commands, making inspections and corrections, asking questions, issuing instructions, rules, and warnings, a more democratic system and a more profitable one educationally has recently taken possession of the schools. It is illustrated by the group exercise. The group exercise is a socialized recitation. The teacher guides from the background. Pupils work together as in a laboratory, suggesting, criticizing, defending, discussing, reaching conclusions.

The group exercise should never be hurried. A few truly constructive recitations of this sort will benefit pupils more than a large number of hasty and superficial ones.

When, as is frequently the case in this book, the group exercise is utilized for the class correction of compositions, these latter should often be copied on the board. They should be examined more than once, a single critical question being considered in each reading. A list of suitable questions may very well be kept on the board for easy reference. This list will of course be changed from time to time, with the changing needs of the class. As each new technical point is mastered, appropriate questions will suggest themselves for its use in the criticisms of compositions. Thus, the study of pronouns will add specific questions that bear on the correct use of pronouns in pupils' compositions.

If frequent copying on the board prove impracticable, even though it be done before and after school hours, it is suggested that pupils *reread* their compositions or parts of them to the class, this time *for correction purposes*. The reader should make a short pause at the end of each sentence, in order that his classmates may question him, for example, as follows: Did you begin that sentence with a capital letter? Did you end it with a question mark? How did you spell so and so? and so on. Thus each sentence may be criticized and even become the object of animated discussion.

Sometimes committees should be appointed to look for specific errors. One committee might report the use of too many *and's*, *so's*, and *then's*, another the use of such usually unnecessary introductory words as *now*, *say*, *well*, *why*, and *listen*, and still other committees should look for other points, good and bad, in the speaking and writing of their classmates.

It will occur to the teacher that these group exercises in the correction of compositions are in effect nothing less than the *most vital reviews*.

It does not take an alert teacher long to discover that the socialized recitation (in which pupils speak to each other, within certain semi-parliamentary restrictions, as in a social gathering, rather than to the enthroned teacher and to no one but the teacher) gives reality, vitality, and attractiveness to much English work that could hardly be carried on, as indeed it was not carried on, under the earlier undemocratic schoolroom government or teacher rule. Moreover, since the study of English composition is essentially the study of the art of communication, it is imperative that each speaking pupil be provided with an audience and each writing pupil with a reader if the study is to be of genuine interest to the learner.

The ideal classroom condition for the socialized recitation is that all but the learning group be excluded from the room, with the exception of the teacher, who is present as adviser, court of appeal, and invisible guide and guardian.

This condition removes lazily watching bystanders whose interest in the class situation cannot be keen, personal, and responsible enough to keep them out of mischief. This ideal state of affairs cannot always be realized. Teachers must adapt themselves and their English work to the circumstances governing their teaching. In rural schools, particularly, good judgment is called for. Here the classes in one room are usually relatively small and many; indeed, there are frequently several classes consisting of only one pupil each.

What shall be done in such one-pupil classes with the socialized recitation, the group exercises, the class criticisms, the inter-pupil correspondence and the class post office, the exchanging of letters for correction purposes, the pupil conversations and dramatizations, the games, the team work, the story hour, the debates, and the other socialized activities suggested for the English work? Remembering that the best work in English cannot be realized without such socializations, the teacher may follow one or more of the following suggestions: (1) if possible, to combine several one-pupil classes for the English work; (2) to take part in the class work as if a member of the class rather than an instructor, that is, to engage in the activities required of the pupils, the story-telling, the dramatization, the letter writing, the games, the debates, rather than to remain an outsider and a critical and superior onlooker; (3) to utilize the dramatization exercises for impersonations and soliloquies; (4) to transform the games into solitaires; (5) to employ the critical questions of the group and correction exercises for individual criticism of compositions; (6) to utilize the story-telling and other suitable composition exercises in one class for the entertainment or instruction of the other classes.

One original teacher, rather than devitalize the subject by teaching it in the old-fashioned way of assigning composition topics to be worked on *in vacuo* (to which procedure the present textbook will, of course, lend itself as readily as any other) resorted to the device of socializing the work for the one-pupil class by adding a number of imaginary pupils to the real one. These gradually developed definite, constant, and easily recognizable characteristics as they took part in the "class" activities, some being impersonated and made to speak and recite by the teacher, others by the one real pupil. That the one pupil made rapid progress in this most exceptional situation is not surprising, when the unusual amount of activity that fell to his lot is considered. This instance is recorded here for its interest and the light it throws on new methods of teaching as opposed to old; but each situation invites its own solution, which must always depend in large measure on the discretion of the teacher.

Attention is called to the following excerpt from Finlay-Johnson's "The Dramatic Method of Teaching" (Ginn):

Having brought my school to a condition in which the pupils had really lost and forgotten the relationships of teacher and pupil, *by substituting those of fellow workers, friends, and playmates*, I now set to work to use to full advantage this condition of affairs. It was now quite possible to play any game in school without fear of the pupils' getting out of hand, confused, or too boisterous. There could be plenty of liberty without license, because the teacher, being a companion to and fellow worker with the pupils, had a strong moral hold on them and shared in the citizen's right of holding an opinion, being heard, therefore, not as "absolute monarch," but on the same grounds as the children themselves. Hence every one exerted his or her individual powers to make the plays a success, and it was the equal right of teacher or child to say, "So-and-so isn't playing the game," or in some other way to criticize the actions of others. It was, moreover, a point of honor that pupils so criticized should take the matter in good part and endeavor to conform to the rules of the game.

Note 17 (pages 12, 113). It is suggested that the term *sentence* be used incidentally by the teacher while writing on the board. The beginning capital letter and the final punctuation mark (period or question mark) should be pointed out, as well as capital *I*, also incidentally. Besides, the terms *punctuation mark*, *period*, and *question mark* should receive passing notice. The object is to give pupils a preliminary acquaintance with these technicalities. No definition of the sentence should be attempted in this grade, but the foundation for sentence sense may be laid successfully.

Note 18 (page 12). Improvement here should take the form of adding interesting and significant details, as was done on pages 6 and 7 in the improvement of Tom's dream. The matter of variety in expression may be lightly touched. By no means should the work be formal or heavy or above the heads or interests of the pupils. So far as possible let them make the suggestions.

Note 19 (pages 12, 39). Let the dictation clearly indicate, by a dropping of the voice and by a pause, the end of each sentence. Thus, the dictation work will be a drill rather than a test in the writing of sentences. Preparation for dictation work may include counting the capital letters in the selection to be written, counting the periods, etc. It is suggested that occasionally the pupils be asked to repeat each sentence aloud as it is read by the teacher, and then write it.

Note 20 (page 13). See page 23 for the fuller presentation of *saw* and *seen*. In this connection the teacher need hardly be reminded that good English is largely a matter of habit rather than of knowledge, and that repetition under stimulus and in the atmosphere of interest is the means of establishing habits. Of course the game is one of the best of these means. See Note 98.

Note 21 (pages 14, 25, 67, 72, 82). Encourage originality. Applaud unusual conceptions. Let pupils give free rein to their imaginations. Some of the best sentences may be written on the board, both for their content interest and to emphasize again the capital letter at the beginning, the punctuation mark at the end, and capital *I*. Besides, work in variety of expression or in amplification may profitably become an incident of the game. Thus, a sentence like "I saw an automobile" offers a real opportunity. It should be placed on the board. By means of questions the class should be led to amplify it, to give it definition, color, interest. What sort of automobile was it? Was it new or old? Where was it? Who was in it? Etc. Finally the original, meager sentence becomes, "I saw an old, unwashed automobile that stood by the roadside with the driver asleep on the back seat," or, "I saw a shining new automobile spin noiselessly down the street with three laughing children on the back seat." See Notes 7 and 65.

Note 22 (page 20). While the fable of the ants and the grasshoppers is occupying the attention of the pupils certain classic phrasings of its lesson may profitably be put on the board. See Proverbs, Chapter VI, verses 6–11, besides the quotations below. A lesson devoted to the study of these may be given, followed by exercises in copying and memorizing.

"Whatsoever a man soweth, that shall he also reap."

"Work while it is day: for the night cometh, when no man can work."

"There is a time for work and a time for play."

"He that will not work shall not eat."

"When you play, play with all your might. When you work, do not play at all."

Note 23 (pages 22, 51). Pupils should stand before the class as they tell their stories. Only when they *face* their classmates can they speak *to* them effectively. There is no good in pupils' speaking unless they speak *to* some one. They must, like adults, have a real audience and something to tell that audience which it does not already know. Or, if there be repetition, this must be for a purpose that is of interest to the audience and therefore to the speaker. See Note 16.

Note 24 (page 25). A little talk on "Sharp Eyes" is suggested.

Note 25 (page 25). The teacher's attention is called to the following matter having to do with (1) vocal drill, (2) the discovery and treatment of speech difficulties or defects, (3) speech difficulties peculiar to some foreign children in American schools, and (4) stammering or stuttering.

VOCAL DRILL

The purpose of vocal drill is to give breath control, to strengthen the voice, to give purity of tone, distinctness of enunciation, and agreeable utterance. The teacher should make use of the following drills every week. They hardly

need special motivation, since the needs of the class in this respect can be pointed out incidentally during any recitation. The same drills may be used over and over, exactly as in the case of gymnastics, but teachers will have no difficulty in devising variations if these seem desirable.

It is a common fault of teachers and pupils, especially when speaking in a large room or when calling a person from a distance, to pitch the voice too high. No matter how large the room, speakers will do well to pitch the voice in the middle of the vocal range and to keep it there much of the time. It is suggested that teachers scrutinize their habit in this regard and, if they find themselves at fault, reform their method of speaking. The gain in speech power will more than repay them.

Exercise. 1. Stand erect, arms at the sides. Inhale slowly through eight counts, gradually raising the arms until they are extended at the sides and on a level with the shoulders. Hold the breath through four counts, and at each count bring the palms of the hands sharply together in front and on a level with the shoulders, then back sharply. Exhale explosively. Repeat several times.

2. Stand erect, hands at the sides. Slowly and by repeated inhalations pack the lungs with air — that is, inhale a short breath, then hold it a moment; add another short breath to it, then hold both; and so on until the lungs are packed to their full capacity. Exhale explosively. Repeat.

3. Stand erect, hands at sides. Inhale quickly. Hold through four counts. Exhale slowly through four counts, pause, exhale slowly through four more counts, pause; then continue in this way as long as there is breath left. Repeat.

4. Repeat the preceding exercise with this difference: instead of exhaling silently, softly make the sound *n-n-n*; again, the sound *m-m-m*; again, the sound *ah-ah-ah*. Repeat with the following sounds in turn: *oh-oh-oh*; *ee-ee-ee*; *ay-ay-ay*; *oo-oo-oo*; then repeat, placing the following consonants in turn before the vowel sounds above: *n*, *m*, *l*, and *r*.

5. Stand erect, hands at sides. Inhale quickly and quietly, without raising the chest or shoulders perceptibly. Exhale slowly and steadily, making a soft buzzing sound. Make the sound as even and prolonged as possible.

6. Sound *oo-ah* softly about the middle of the vocal range and go up one full tone and back; then go down one full tone and back; then combine the two. Continue the latter exercise as long as the breath lasts. Be sure to begin with a full breath.

7. Repeat the preceding exercise with the following in turn: *oo-ee*, *oo-ay*, *oo-oh*, *noo-nah*, *noo-nay*, *noo-noh*, *noo-ee*, *moo-mah*, *moo-moh*, *moo-mee*, *moo-may*; and with other similar combinations that suggest themselves.

8. Read one or more paragraphs from your reading book. Read them in a whisper, but so distinctly that every one in the room is able to understand you.

SPEECH DIFFICULTIES OR DEFECTS

Some pupils, particularly children of foreign parentage, labor under the disadvantage of not being able to pronounce easily, if at all, some of the sound combinations that occur in English words. It is suggested that pupils be tested by means of the following list of words, each of which represents a speech difficulty. The italicized letter or letters in each word indicate the difficulty involved in that word.

1. c*a*tch, c*a*n
2. f*a*rm, c*a*lm, c*a*lf
3. Am*e*rica
4. f*e*rn, h*e*r
5. st*ee*l, s*ea*l, *ea*t
6. g*i*ve, t*i*n
7. *o*ffice, *o*range
8. wind*ow*, foll*ow*
9. r*oo*m, br*oo*m
10. t*u*ne, T*u*esday
11. cu*b*, cu*p*, cur*b*
12. *t*ale, *d*ale, *d*one
13. lan*d*, a*dd*, a*nd*
14. *f*ine, *f*ound, *f*our
15. *v*ast, *v*ile, fi*v*e
16. *wh*eat, *wh*en, *wh*y
17. besie*g*ed, *j*ump, ba*dg*e
18. fi*ng*er, li*ng*er, lo*ng*er
19. si*ng*er, ri*ng*ing
20. c*a*r, f*a*r, ide*a*
21. wa*s*, no*s*e, exerci*s*e
22. a*ss*ure, lei*s*ure
23. kep*t*, slep*t*, las*t*
24. *th*ink, *th*in, brea*th*
25. brea*th*e, *th*e, *th*is, *th*at
26. *w*ell, *w*ay, *w*ord, *w*agon
27. goin*g*, doin*g*, laughin*g*
28. h*ow*, c*ow*, d*ow*n, t*ow*n
29. b*oi*l, *oy*ster
30. j*oi*n, g*ir*l

When a speech difficulty is discovered, the pupil should be asked to speak the troublesome sound in imitation of the teacher. If he cannot learn it by imitation the sound should be taught him by position. For instance, if he says "dis" for "this," he is placing the tip of the tongue against the gum back of his upper teeth instead of placing it between the teeth as he begins the word. If the pupil cannot learn to produce the sound or pronounce the word after the proper position of the speech organs has been shown him, the speech defect may be a serious one, due to mental disorders or physical defects, and should be diagnosed and prescribed for by a specialist.

SPEECH DIFFICULTIES PECULIAR TO SOME FOREIGN CHILDREN

Teachers of foreign children in American schools will recognize the following speech difficulties. These should have been overcome before the pupil reaches the present grade. Frequently, however, they persist to even higher grades. The suggestions given in the last paragraph of the preceding section apply to the present section.

b *instead of* v

Vote is pronounced "bote," and *very* "berry." The pupils need to be taught the correct position of teeth and lips and then to be given suitable phonetic drill, that is, drill in the pronunciation of lists of words involving the difficulty.

s *preceding a consonant*

Spool is pronounced "es-spool." Lists of words like *school*, *scold*, *Scotch*, *skill*, *scar*, *sketch*, *scoop*, *smooth*, *smudge*, *spread*, *span*, *spin*, should be placed on the board (the pupils possibly coöperating in the making of the list) and made the object of daily drill.

d *instead of soft* th

This is pronounced "dis." The pupil should be taught to place the tip of the tongue between the teeth in pronouncing such words as *this*, *that*, *there*, *then*.

t *instead of aspirate* th

Thing, *think*, *three*, are pronounced "ting," "tink," and "tree." Again the pupil needs to be taught to place the tip of the tongue properly and to be drilled with lists of words.

gw *instead of* w

Woman is pronounced "gwoman." The lips should be placed as for whistling, then the *w* sound should be given. When this proves difficult, the pupil may be asked to give the sound of a barking dog, *woo-woo*.

sh *instead of* ch

Watch is pronounced "wash." The pupils should be asked to give the sound of a chugging engine. Having succeeded with that, they should be given phonetic drill with such words as *chair*, *choose*, *chain*, *charge*, *chilly*, *chin*. Pupils may be asked to assist the teacher in finding suitable words for a list on the board.

ch *instead of* sh

Ship, *shop* are pronounced "chip," "chop."

shr

Pupils have much trouble with words like *shrill*, *shriek*, *shrug*, *shrub*, *shred*, *shrewd*, *shrimp*, *shrink*.

k

The sound *k*, as in *can*, *cat*, *catch*, *camp*, *car*, *stick*, needs to be made the subject of much drill.

e (*long*) *instead of* i (*short*)

Give is pronounced "geeve."

g *instead of* y

Yesterday is pronounced "gesterday."

STAMMERING

In some instances stammering or stuttering is due to a mental disorder or physical defect, which should be diagnosed and prescribed for by a specialist. Very often stuttering resolves itself into a difficulty of blending an initial consonant sound with the vowel sound following it. Effective drills to overcome this difficulty consist of exercises in pronouncing syllables like *bă*, *bĕ*, *bĭ*, *bŏ*, *bŭ*, and similar combinations with *p*, *d*, *t*, *g*, *k*, *l*, and *r* in the place of *b*, followed by exercises in pronouncing words that begin with these sound combinations, as, *băt*, *bĕt*, *bĭt*, *bŏnd*, *bŭg*. See an excellent article by Leon Mones in the *English Journal*, January, 1919, entitled, "Treating the Stammerer."

Teachers wishing to investigate this subject and the entire subject of speech defects further are referred to the following publications: *Volta Review*, Washington, D.C.; Bulletins by Dr. Frederick Martin (New York City Board of Education); Scripture's "Stuttering and Lisping" (The Macmillan Company); Blanton's "Speech Training for Children" (The Century Company); Scripture and Jackson's "Manual of Exercises for Correction of Speech Disorders" (F. A. Davis Company, Philadelphia).

Note 26 (page 27). The expansion should not go too far. There is no virtue in mere length. Quality of work should be emphasized. Besides, one of these fables, the shortest one, is to be used in the subsequent exercise in copying.

Note 27 (page 27). The work in copying should be motivated by placing before the pupils the problem involved, namely, making an exact reproduction of the original. *Can it be done?* This is the question before the class. Copy only a part of a fable rather than make the exercise too long. See Note 13.

Note 28 (page 30). It is suggested that the room be decorated appropriately for these lessons that deal with Indian subject matter. Possibly a small Indian tepee may be pitched in one corner of the schoolroom. A Navajo rug may adorn the wall, and pictures of Indian weapons, tools, utensils, and other articles of various kinds may be drawn in color on the board. Besides the book quoted in the text, Frederick Starr's "American Indians" (Heath) and Gilbert L. Wilson's "Myths of the Red Children" (Ginn), from the latter of which the Indian illustrations in the present textbook have been taken with the kind permission of Mr. Wilson, will be found replete with authoritative information. At the discretion of the teacher this problem of room decoration may be solved in a series of group exercises in English (see Note 16), each pupil expressing his views as he stands before the class.

Pupils will enjoy drawing tepees, tomahawks, Indian chiefs, squaws, and papooses on paper with colored crayons; dressing dolls as Indians; dressing themselves as Indians; making tepees, canoes, etc. out of paper and cardboard; making an Indian scene on the sand table.

The following are war whoops or Indian calls: "Ki-yi, whoo-oo! Ki-yi, ki-yi, ki-yi, whoo-oo!" and "Boom, boom, boom, boom, boom, boom, boom, boom!"

Note 29 (page 38). These exercises in drawing may be omitted. It should be remembered, however, that no works of art are expected or required, but on the contrary simply happy and absorbed activity in the situation. When drawing is required by the school course, it will find desirable motivation in this English work.

Note 30 (page 40). This game is designed to help stop the incorrect use of *got*. If some chicken feathers can be obtained, each player may wear one.

Note 31 (page 41). Some Indians call January "Cold Moon," April "Green-Grass Moon," May "Song Moon," June "Rose Moon," and November "Mad Moon."

The following are the abbreviations often used for the months that have long names: Jan., Feb., Aug., Sept., Oct., Nov., and Dec. It seems best not to abbreviate the shorter names, March, April, May, June, and July, or the names of the days of the week, Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, and Saturday, although on calendars the following abbreviations are frequently used: Sun., Mon., Tues., Wed., Thurs., Fri., and Sat.

Note 32 (page 42). The antidote for the *and* habit is not a *don't* but a *do*. If pupils are trained to drop the voice at the ends of sentences and to make a pause there, not only will many thoughtless *and's* remain unspoken, but sentence sense will be developed. Let the class read the January selection in the text, exaggerating the pause at the end of each sentence. See page 152.

Note 33 (page 46). The teacher should not hesitate to modify any game to suit the needs of the class. Games 1 and 2 on pages 46 and 47 should be played on different days, to avoid confusion. Few mistakes will be made in these easy games, nor are mistakes desirable. The repetition of the correct form is desirable. It must not be a thoughtless repetition. See Note 98.

Note 34 (page 47). Parent coöperation in the work of eradicating common errors is to be sought. Some schools send cards to the pupils' homes, explaining the errors for the removal of which the teachers ask the help of the parents.

Note 35 (page 47). Pictures of fairies should now be drawn on the board, in order to help create the proper atmosphere for the present lessons. Later in the month let Christmas decorations be added. Perhaps a small Christmas tree could be brought in and ornamented with inexpensive colored papers. See Note 28.

The story in the text may be used for story-telling, although it is given here merely to create an appropriate atmosphere for the pupils' stories and as a prelude to the work of the next weeks.

It depends very much on the class whether teachers will read or freely retell the stories and other selections in the book or whether they will utilize

them for reading lessons or for study recitations. With many classes it will be decidedly best for the teacher to read or reproduce the stories and selections. See Notes 1 and 9.

Note 36 (page 64). A number of possible exercises suggest themselves here. Thus, several lesson periods might profitably be devoted to each pupil's explaining how to make a toy or other Christmas thing. If correlation with manual training be possible, pupils may actually make toys, Christmas cards, New Year's cards and calendars. This may be handled dramatically. Pupils may play that they are a band of fairies going to Santa Claus to offer their services in the great toyshop. One pupil is Santa Claus. He asks each pupil to *explain* what he can do in the way of making Christmas things. Then he puts them to work. See the game in section 64.

Note 37 (page 67). Teachers who preserve the best riddles will find them useful means of stimulating subsequent classes to their best endeavor. A riddle book may gradually be made by a teacher's successive classes, each class contributing its best. Only worthy pieces of work may be included. Thus, a school or a schoolroom tradition in English may be made to grow up, whose educational value would be not inconsiderable.

Note 38 (page 67). An exchange of papers, or the correction of each paper by a small group of pupils working as a team, will often prove desirable.

Note 39 (page 69). Very incidentally during the study of the poem, use the word *stanza* to designate each of the three large sections of it, and call attention to the interesting fact that every line of poetry begins with a capital letter.

Note 40 (page 72). The teacher may read or tell the class the Spanish fairy tale "The Three Wishes" (see Wiggin and Smith's "Tales of Laughter," Doubleday, Page & Company). The story of Midas should be postponed until the fourth grade. See page 194.

Note 41 (page 74). The last lesson period preceding Christmas may be given to the teacher's reading aloud "A Visit from St. Nicholas," by Clement C. Moore.

Note 42 (page 75). Dictate twelve dates, one in each month. Remind the pupils of the spelling of *February* and of the fact that the names of the months begin with capital letters. See Note 31.

Note 43 (page 75). Let children of foreign parentage tell about their unusual customs. Let them realize, as they tell about their home traditions, that they are making a most interesting contribution to the class entertainment.

Note 44 (page 78). Pupils will enjoy and profit by a pantomimic presentation of the scene, as a preparation for the real dramatization. Let one pupil show how Jack slowly and painfully rose from the ground. Let another show the alarmed mother, another the wise doctor. Then ask each actor what the person represented might have said. See Notes 2, 3, 4, 5, 6, and 16.

Note 45 (page 80). Other subjects will readily suggest themselves: as, a toboggan party, making an ice rink, trapping for muskrats or rabbits, fishing through the ice, ice boating, visiting the museum, visiting the zoo, visiting the botanical gardens, visiting the aquarium, a class dance, a class workshop for making things of wood, paper, or cloth.

The meeting may be presided over by a member of the class. Set speeches should be required and order maintained. The discussion should not lapse into undirected, fragmentary conversation. It is not enough for a pupil to say, "Let us go to the museum next Saturday afternoon." The speech should say when and where the class is to meet, how long it is to stay, what it is to do when it reaches the museum, who the leader is to be, whether the teacher is to be invited, and why this plan is preferable to the others proposed. See Note 16.

For seat work the class may make a picture book of winter fun, using colored crayons. See Note 29. An opportunity will here be incidentally offered to impress pupils with the fact that *if they could only write their thoughts* they might now make a real book about winter fun, and not simply a picture book. The promise may be made that as soon as they learn to write their thoughts well, they will be given a chance to make books.

Note 46 (page 81). The moment a word is mispronounced in the story-telling or other exercises, it should be added to a list kept on the board. Pupils will soon become alert for errors of this kind. From such a small beginning may well grow a class language conscience, a class pride in its English, and thus finally an individual conscientiousness in the use of the mother tongue. See Note 25.

Note 47 (page 83). Freely rendered after Chance's "Little Folks of Many Lands." Other books containing suitable material are Andrews's "The Seven Little Sisters" and "Each and All," as well as Peary's "Snow Baby" and "Children of the Arctic." Some Eskimos do have houses of wood, mainly driftwood, but others do not. It is with these latter that the present lessons are concerned.

Note 48 (page 86). It is advised that, as pupils suggest improvements, each account be rewritten by the teacher. The improved account should be placed on the board beside the original, so that the differences may be apparent to all. Teachers should guide in these criticisms and reconstructions, but very gently, leaving pupils free to suggest and change, making them responsible for the improvement, putting nothing down that does not appeal to the class, thus *confronting the pupils with the problem of making each account better* and permitting them to feel and to enjoy the full challenge of this problem.

Note 49 (page 89). Parents may be invited to hear the class recite poems. This will give an occasion and reason for reviewing the poems learned during the year.

Note 50 (page 96). It seems inadvisable, in the present state of conflicting usage, to follow the greeting of some letters with a comma and others with a colon. Not only may this arbitrary distinction prove embarrassing when a writer does not wish definitely to commit himself as to whether his letter is strictly business or merely friendly, but it also compels the teaching of two forms where one will do.

Note 51 (page 97). Since the question may arise as to why the subject should not become a matter of class discussion, it is advised that emphasis be placed on the fact that each pupil would probably prefer to talk the matter over with the teacher privately. Few pupils would like to announce publicly their desire to be postmaster, but all would be willing to tell this wish to the teacher alone. All these individual conferences, however, would be impracticable for the reasons stated in the text. There thus arises a real occasion and need for the personal letter from each pupil to the teacher. See Note 16.

Note 52 (page 97). This will probably prove the strategic time for a conference between the teacher and each pupil. The letter written by each pupil alone should be made the occasion for this meeting. Sympathetic, constructive suggestions by the teacher, covering letter form (just taught) as well as the capitalization and punctuation of sentences, will do much toward giving letter writing a promising start with the class.

Note 53 (page 103). Some of the best letters, as well as some of the poorest, should be utilized for criticism, in order that pupils may appreciate the excellence of the best and, on the other hand, may have ample opportunity for constructive, improving work in making over the poorest. See Note 21.

Note 54 (page 106). This exercise involves, of course, the description of each pupil by himself. It is suggested that the spirit of play and fun be permitted to pervade the exercise, in order that wooden descriptions, mere catalogues of qualities, may be avoided. See Note 16.

Note 55 (page 109). A committee of pupils, or several committees, may profitably be appointed to see that each pupil rewrites and copies neatly his sketch of himself. The committee would have charge of the making of the book after each sketch has been finished. During this work the need may arise of learning ways of lettering book titles. Then and there the teacher should study titles of books and articles with the class and inductively teach the rule that the first and every important word in a title should begin with a capital letter. See Note 16.

Note 56 (page 113). Do not hurry in these critical exercises. Continue each one as long as the interest of the pupils will permit.

Note 57 (page 114). If pupils manifest a desire at this point to talk about ponies, horses, goats, chickens, ducks, pigeons, rabbits, or other domestic animals, this desire should be utilized for a series of exercises similar to those about dogs.

Note 58 (page 116). Pupils should arrive on their bicycles in animated talk, should dismount and lean the bicycles very carefully against the tree. Then they should step cautiously into the boat. When the boat leaves shore, the boy in the stern is sitting half twisted around and talking to his dog, while the other boy is seated squarely, well braced, so that he may row with steady strokes. Two girls may play the story as if it were about two girls. See Note 16.

Note 59 (page 116). Repetition in these dramatizations must always have a clear and justifiable purpose that pupils understand. For instance, having a new audience (the pupils from another room or a visitor) would usually constitute a good reason for a second performance. Then, repetition before the *same* audience might be justified by the endeavor to improve the playing by introducing more action or more speech and thus achieving a better representation, which the class recognizes as desirable. But every wise teacher knows that the play must stop before it has lost its savor. See Note 16.

Note 60 (page 118). If this exercise is to reach the maximum of profit for the class, it will include constructive work in word study, variety in expression, expansion by happy additions of words and sentences, contraction, rearrangement, combination of sentences, shortening of sentences, the striking out of needless *and's*, as well as attention to mistakes in grammar. Only one critical question should be considered at each reading.

Note 61 (page 120). Nine pupils may work at the board at the same time, each writing one of the nine sentences. See Note 16.

Note 62 (page 123). Teachers will arrange matters tactfully, that every pupil may receive a letter from one of his classmates. Pupils may write more than one letter if they wish, but the postmaster should accept no slovenly mail.

Note 63 (page 124). It is recommended that this correspondence be permitted to continue as long as pupils take pleasure in it. There should be allowed great freedom of content. Let pupils tease each other, poke fun at each other, even ask silly questions. See Note 16.

Note 64 (page 125). Since the next several lessons assume the springtime as their background, it is strongly recommended that the room be fittingly decorated. If a class excursion could be made into the woods or to a river or park, it should be done. Some time during this group of lessons dramatization may take the form of playing that the schoolroom is a meadow or a wood in which pupils wander about picking flowers, seeing birds and animals. These they describe to the class. See Note 16.

Note 65 (page 126). By seeing written products grow in clearness, force, interest, beauty, and language effectiveness as the class faces the problem of improving them, by seeing the better word displace the good and the phrase of color the colorless one, by watching the vague thought give way to the vivid thought, pupils

will be impressed as in no other way with the fact that the first draft of any written expression, brief or long, is merely the first draft, merely a basis, a beginning, a preliminary sketch, for the finished written composition. See Notes 7 and 21.

Note 66 (page 127). By having another pupil stand before the class and speak for the pupil who is a bird, flower, or animal (replying, for instance, "No, he is not a dandelion" or "Yes, he is a sparrow") the game *I am not* is easily transformed into the game *He is not*. Similarly, the games *He has not* and *He does not* may easily be devised.

Note 67 (page 129). A classroom correspondence, that is, a class exchange of riddles through the class post office, may be desirable at this time. See Note 16.

Note 68 (page 130). It is recommended that a real spring festival be held. See Percival Chubb's "Festivals and Plays" (Harpers). A committee of pupils may be appointed to take charge of it. See Note 16.

Note 69 (page 131). During the telephone game the teacher may now and then take the receiver and show what clear, polite, efficient telephoning is. In fact, the entire game may be played between the teacher on the one side and different pupils in succession on the other. See Note 16.

Note 70 (page 132). Sending by mail may not seem advisable in some schools; but if it is decided on, it should be preceded by an exercise on the writing of addresses. See page 134.

Note 71 (page 133). The writing of the titles *Mr.*, *Mrs.*, and *Miss* should not be made the object of any extended drill at this time. Pupils should know how to write them for the purposes of the present exercises and of a few of the succeeding exercises.

Note 72 (page 134). While some pupils are copying at their desks, others may copy at the board. The latter will write copies for class criticism. Then other addresses, supplied by the teacher, may be written from dictation or copied, other pupils now writing at the board.

Note 73 (page 135). It will be delightful to decorate the schoolroom for this lesson and the lessons immediately following. Pictures of wild animals, of trick riders, of circus parades, should be hung on the walls. It would be the best of good luck if a large circus poster could be obtained and fastened on the front wall. See Note 28.

Note 74 (page 136). In many schools the making of the book will be doubly enjoyed if the carrying out of the plan is put in charge of several committees of pupils, after the work has been initiated by the teacher. See Note 16.

Note 75 (page 137). A committee of pupils, or several such committees, may now take upon itself the work of helping in the improvement of the remaining circus stories, their final copying, and their arrangement in the book. The whole class may be divided into six or eight small groups for this coöperative

work. The teacher, apparently in the far background, is in reality in the thick of the work. See Notes 16 and 79.

Note 76 (page 139). A march may be played while the parade is on its way around the room. Let fun and play abound. Let pantomime be as extravagant as these dictate. The parade may well precede as well as follow the making of riddles. In fact, there might be an alternation of making riddles with marching, a short march following each half-dozen riddles. See Note 16.

Note 77 (page 139). Wood's "Animals: Their Relation and Use to Man" (Ginn) is recommended to teachers who wish interesting and reliable information about lions, tigers, elephants, and other wild animals.

Note 78 (page 143). For the sake of difference from the preceding oral work it may be desirable to let each animal tell its own story in the written accounts for the class book. Each animal may say where it came from, how it used to live, how it was caught, how it likes to travel with a circus, and what it would do if it were free again.

Note 79 (page 143). While this correction work is apparently entirely in the hands of the pupils, the teacher should make the most of the situation, first, by allowing pupils to feel the weight of responsibility (for a book with mistakes is no book at all, since it cannot be shown to other pupils and teachers), and, second, by imperceptibly and constructively assisting in the finding and correcting of mistakes. The teacher should pass from group to group, ready to help where help is needed, but very cautious about interfering or dominating or overturning the delicate balance of enjoyment, responsibility, and coöperative endeavor in any social group of workers. See Note 16.

Note 80 (page 143). Only one question should be considered at one critical reading.

Note 81 (page 145). The more realistic this can be made, the more fun there will be for the pupils, and the more profit for them from the English teacher's point of view. Each child should have a telephone number. A "Central" should answer rings and make connections. A little bell might be used. Toy telephones might be employed. The children are to play at telephoning, with emphasis on the *play*. Not until we have a deep stream of pleasure running in the class consciousness can we float the technical freight for whose sure delivery to the pupils the language teacher is responsible. See Note 16.

Note 82 (page 145). Pupils will enjoy pretending to telephone to the animals in the circus. These may tell how they like circus life, what they think of their trainers, whether they would like to return to their homes in the wilds, what they think of other animals in the menagerie tent, and which kinds of people they like to have look at them. For still further variation, the different circus animals, as well as the circus people, may telephone to each other. See Note 16.

Note 83 (page 148). If written work be desired at this time, it is suggested that this oral exercise be followed with the making of a book of vacation wishes or vacation plans.

Note 84 (page 149). Teachers of the fourth grade should read Part One of the present book, together with the Notes referred to, in order fully to catch the spirit of these lessons.

Note 85 (pages 151, 210). Pupils should frequently stand before the class while speaking. What pupils are asked to do in this book is not merely to talk but *to talk to their classmates* — telling, describing, explaining something *to them*, to interest, to inform, to persuade *them*. Pupils, like adults, will do this best and most easily if they face their audience.

There should be at least one period a week devoted to formal talks; that is, to talks of such length that they may be said to have a beginning, middle, and end, and may be judged as to arrangement, thought content, and effectiveness.

Note 86 (page 156). This group exercise is a review of the points made in the three or four exercises preceding it and a preparation for the subsequent written exercise. It should be continued until pupils are clearly ready for the individual work required in that written exercise. It may be preceded by a game in which pupils give each other groups of words and ask whether these are sentences or not. In the exercise that follows, some of the sentences may be written on the blackboard by pupils.

Note 87 (page 156). The summaries in bold-faced type to be found in many sections in this book are not intended for memorizing. They merely state succinctly what the pupil should know, though he may not express it in the same words.

Note 88 (pages 157, 248). It is suggested that this list be systematically increased by the continual addition to it of words mispronounced by pupils. Localisms should be added. Pupils or committees of pupils may be asked to "go hunting" for mispronunciations. See Note 25.

The entire list may be kept on the board for frequent short drills, which may profitably be preceded by vocal drills.

When possible, parent coöperation should be sought for the purpose of improving the pupils' English.

Note 89 (page 158). Teachers may wish at this point to ask pupils to write a letter to show what they already know of letter form. This may then be copied on the board and, together with the correct letters on pages 157 and 158, used as the basis for the inductions on pages 158–160.

Note 90 (page 159). The *greeting* may be called the *salutation*, and the *ending* may be analyzed into the *complimentary close* and the *signature*. The address on the envelope may be called the *superscription on the envelope*. See Note 50.

Pupils should leave a one-inch margin when they write letters, should begin the greeting one inch from the edge of the paper, the heading and ending near the middle of the page, and should give the first line of each paragraph a one-inch indention.

Note 91 (page 160). The five items in the preceding written exercise should be used as the basis of the correction work.

Note 92 (page 163). The heavy periods are for this exercise only. Pupils are not asked to use them in writing. They are the visible counterpart of the marked pauses that are required at the ends of sentences. Those pauses should be emphatically made, vigorously made, so to speak, in order that real benefit may accrue. Nor is it likely that this drill may prove unnecessary. The "and" habit is like the "round shoulders" habit — always calling for remedial exercises. Just as there is no danger of pupils' standing too straight so there is no danger of their overcoming the "run-on" sentence habit too thoroughly or of using only short sentences in their oral expression.

Note 93 (pages 164, 222). For the present the paragraph consisting of a single sentence is disregarded. A one-inch margin is recommended for written compositions and a one-inch indention for the first line of each paragraph.

Note 94 (page 165). It is suggested that in this exercise and perhaps in the two preceding ones the board be used for presenting to the class an outline of each subject in the list. Thus:

SCHOOL DAYS AND VACATION DAYS

I. Going to school
  A. What I like about school
  B. What I don't like
II. Why I prefer vacation to school
  A.
  B.

Pupils may suggest additions to an outline or changes in it as it is placed on the board. The resulting coöperative outline may then be used by each speaker as his own.

Pupils sometimes write each sentence as a separate paragraph. They do not *group* their sentences around central ideas or subjects and put into one paragraph all the sentences that belong together. This difficulty may be overcome by appropriate drill in writing on two-paragraph topics, like, "Why I Prefer Dogs to Cats," "Looking North from the Schoolhouse and Looking South," "Fruit Trees and Forest Trees," "Before Dinner and After Dinner," and "A Walk in Winter and a Walk in Summer."

Note 95 (page 165). Teachers are advised to make no appointment until after section 85, for reasons there appearing.

Note 96 (page 165). During this correction work, teachers should walk up and down the aisles, helping, making constructive suggestions, perhaps hinting the desirability here and there of letters' being copied after the corrections have been made, if these are numerous.

Note 97 (page 166). Some or all of the following suggestions may appeal to teachers. (1) The postmaster and his carriers or the entire class may make a mail box out of an old wooden or cardboard box. (2) A game may be planned to motivate the addressing of envelopes; that is, all incorrectly addressed envelopes may be sent to the class dead-letter office, there to be called for by the senders, who will be told by the officials in charge what error has been made. (3) Pupils may be asked to entertain their classmates with stories giving "The Experiences (or Adventures) of a Lost Letter." (4) Pupils may make envelopes. The pattern may be obtained by opening up a manufactured envelope. (5) Read "How the First Letter Was Written" in Kipling's "Just-So Stories."

Note 98 (page 167). The common errors made by children in the use of English are the basis of this and other drills in correct usage. The pupil is asked to read aloud repeatedly the sentences containing the correct forms, speaking the words clearly and distinctly.

If these drills are resorted to as a language gymnastic whenever a few minutes of spare time are available, pupils will soon find it easier to speak the correct forms than the incorrect ones. This is the aim of the exercise. Explanations of the principles of grammar involved are not undertaken at this point.

A word of warning, however, seems necessary. The thoughtless and monotonous repetition of correct forms can do little good. They should, to be sure, be repeated enough times to make undoubtedly clear to the pupil what each correct form is and to accustom his lips to speaking it easily and naturally and his ears to hearing it spoken by himself; but then the repetition should be discontinued, and *a point should be made of employing each correct form frequently* in natural contexts, *so that it may be interwoven with the pupil's thinking and speaking.*

Judiciously employed, these drills should have the twofold effect of prevention and cure — cure for errors already established and prevention and inoculation for errors not yet contracted.

It will often be advisable to write or print the sentences for drill, or the correct forms alone, on the board or on cards. Posters may be made containing them. Games, similar to those in the book, may easily be planned to give added vitality to these drills.

Children of foreign parentage often commit errors in English because they carry over into English the constructions which they employ in their native

language. To remove these errors it is not enough to explain the correct construction; in fact, such explanations are often out of the question because of the limited grammatical knowledge of the pupil; and, in any case, they are ineffectual means for improving the child's speech. Instead, the method employed in the correct-usage drills, of having the pupil repeat the correct form in a great variety of sentences, should be used. A group exercise should be used for gathering suitable sentences for these repetitions, each pupil contributing one or more, which are written on the board by the teacher. Each difficulty listed here will suggest its own remedial drill sentences.

Error in the use or the position of the negative

EXAMPLES: "I no have pencil." "I no can do that."

Error in the position of the adjective

EXAMPLES: "I have a pencil red." "I have a pretty doll little."

Error in the use of the present for the past tense

EXAMPLES: "My teacher *tell* me yesterday." "I *see* a dog last week." "My papa *take* a trip last month."

In addition to the foregoing the following errors are found in the speech of foreign-born pupils:

"In" instead of "on" or "at"

EXAMPLES: "I had a ride *in* my pony" instead of "I had a ride *on* my pony"; and "I have a pig *in* my house" instead of "I have a pig *at* home."

"One" instead of "a" or "an"

EXAMPLE: "I have *one* book" instead of "I have *a* book."

"Make" instead of "do"

EXAMPLE: "The boys *make* well" instead of "The boys *do* well."

Note 99 (page 169). In these reproductions original expression, not verbal memory, deserves commendation. A preliminary playing of each story, though only in pantomime, will often serve to encourage this originality.

After several pupils have told the story it may be well for the teacher to tell it, giving the reproduction, however, not in order to present a model but rather to enter obviously into the story-telling exercise with the children and to be one of them in it. For the same reason teachers will find it advisable at times to take part in dramatizations of stories, representing a minor character and doing it both well and in the spirit of fun and play. See Note 16.

Note 100 (page 169). That the words *and*, *so*, and *then* are often not only necessary but also eminently appropriate is of course not to be thought of as

being denied by this exercise. Pupils know this necessity, excuse, propriety, without being told; and they will derive both pleasure and profit from attempting in any given exercise to do altogether without these words, which are usually employed beyond all necessity, excuse, and propriety by children and adults. See Note 92.

Note 101 (page 170). Long written compositions are not advised for the grades covered by this book. The standard of proper length will vary with each class and, in fact, with each individual. Teachers will allow for this variation. Pupils should not continue to write after interest has ceased. Many short compositions gladly written rather than a few long ones perfunctorily produced is by all means the rule of wisdom.

Note 102 (page 172). Teachers should not accept such general comments as that the story was *interesting* or *exciting* or *funny* and that it was told *well* or *poorly*. Pupils should be led to explain *in what particulars* the story-telling was meritorious or faulty. By commending sensible constructive criticism teachers may give pupils a motive for close attention while stories, perhaps already well known, are retold by classmates. See Note 16.

Note 103 (pages 173, 267). It is suggested that the first reading of each literary selection in the book be to the pupils *by the teacher*, in order that they may be impressed by its adequacy or beauty or both, as the case may be, and so stirred to lively interest. Then they may read it themselves. The teacher is advised to make careful preparation, reading aloud in private before confronting the class.

It is to be noted that even the prose literary selection is to function less as a model in the lesson than as an awakener of interest. It is strongly recommended that the best compositions of the last year's class be utilized continually as models for the present class.

Note 104 (page 176). It is clear that the electioneering is to be by letter only. The vote is not to be taken until after all letters have been written and received. When the postmaster has been selected, he may at once appoint his assistants, that is, his mail carriers, who with him will have charge of the dead-letter office mentioned in Note 97.

Note 105 (page 176). See Note 97. The aisles in the schoolroom may be given the names of streets, and each desk a house number.

Note 106 (page 183). Other pairs of words that are sometimes confused because they are alike in pronunciation (homonyms) are *threw* and *through*, *know* and *no*, *rode* and *road*, *meat* and *meet*, *weak* and *week*, *peace* and *piece*, *hear* and *here*; also such pairs as *an* and *and*, *then* and *than*, *four* and *for*, *of* and *off*, *are* and *our*, *have* and *half*, *where* and *were*. Each confusion should be carefully cleared up when it reveals itself in a pupil's composition, and made the object of drills if it persists.

A valuable exercise requires the pupil to write interesting sentences containing such expressions as the following: *too fast, too slow, too hard, too late, too thick, too short, too soft, too early.*

Note 107 (page 191). It is desirable that all pupils take part in the dramatizations, and not only the favored or the forward few. Besides, each pupil should be encouraged to play the part *as he sees it.* Originality, not thoughtless or timid imitation, is desired. It is the *differences* that will be recognized as interesting and valuable in schoolrooms where individuality is encouraged; and it is the differences that justify repeated playing of the same story before the same audience.

Note 108 (page 194). Nearly one fourth of all the errors in the speech of school children are due to the confusion of the past tense with the perfect participle. Recent investigations show that the verbs *see, do, come, ring, sing, drink,* and *go,* in the order named, are more commonly misused in this way than any others. Mistakes in the use of these verbs should have been eliminated in grades preceding the fourth. They may, however, here be reviewed and further drilled on if it be found that the correct forms have not yet been mastered.

Note 109 (page 203). The errors that it is the aim of the present drill to eradicate are the following: *different than, someplace, hadn't ought to, I have got, I got it off John, first off, take a hold, this here and that there, hain't got, east from, larger'n, longer'n, I bought me a hat, my pen point is busted, I told him if I could go, I'll make him take one for, I'll let him take one, me and him has got to go to church.*

Note 110 (page 205). This exercise will be in effect a vital review of the essential points in oral composition presented during the past school months. Attention should be given at this time, if it has not been done earlier in the term, to the elimination of superfluous introductory words (*well, now, say, why, listen*) from the pupils' speaking.

Note 111 (page 206). This group exercise constitutes a review of the essentials of written composition taught during the past months. Only one question should be considered at each critical reading.

Note 112 (page 207). Several spelling lessons may advantageously be devoted at this time to the singular and plural forms of nouns. The lessons will be specially profitable if pupils are required to write short sentences containing first, the singular, then, the plural, form of each noun.

Note 113 (page 210). It does little good to interrupt pupils in their story-telling, asking them to speak louder. Instead of such useless admonitions drill should be given in clear, loud, distinct speaking, in order that the child need not give attention to this side of expression when he gives a talk or tells the class a story. After an oral composition the need of vocal drill may be pointed out and

thus the need for further drill or return to former drills may be made apparent to the class. See Notes 25 and 88.

Note 114 (page 215). The pupils' attention should be directed at the proper time to the incorrect forms *have got*, *has got*, and others, which this exercise is designed to weed out of their speech.

Note 115 (page 220). The purpose of this question is, of course, to motivate the immediately following section. See Note 94.

Note 116 (page 221). The advisability of copying the fable or writing it from dictation or doing both is left to the teacher to determine.

Note 117 (pages 228, 269). The use by pupils of suitable words other than those in the book is to be encouraged, as are originality and individuality. Remember that you are aiming primarily at getting the pupils to speak freely and effectively, ***each in his own way.*** See Note 99.

Note 118 (pages 230, 244). See pages 207 and 208.

Note 119 (page 261). This exercise should prepare pleasantly for the use of the dictionary. Pupils may be asked to bring to school old telephone directories, in order that they may study the arrangement of the names in these.

Note 120 (pages 270, 271). The teacher's attention is called to the fact that this review is a *vital* rather than a *formal* review. In speaking and writing English, as in every art, the main question is not "What does the learner *know*?" but "What can he *do*?" The true measure, therefore, of the success of the half-year's work or practice is the increased excellence of the pupils' speaking and writing. Every critical group exercise in the book is a vital review if it tests the pupils' skill rather than their fund of information. See in the Index "Questions, critical, in group and correction exercises."

Note 121 (page 271). The purpose of the exercise is to impress pupils with the fact that many of the usual *and's*, *so's*, and *then's* are unnecessary and objectionable.

Note 122 (page 272). This is a letter written by Longfellow to a little girl.

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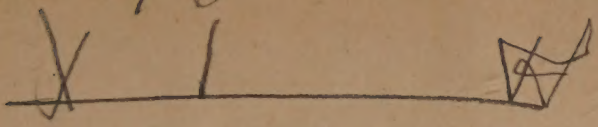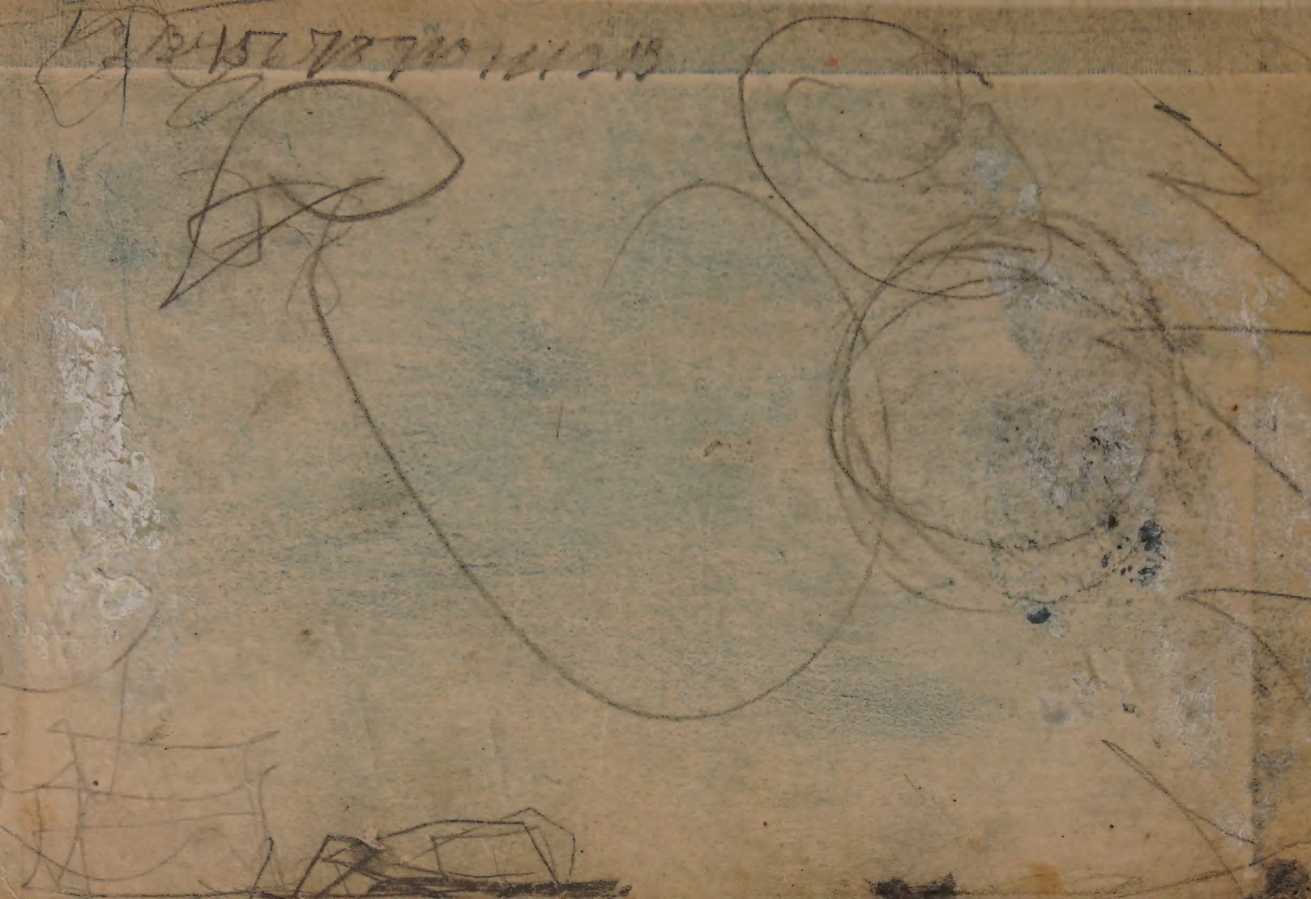
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